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1	0·30	1	3·28	1	1·61	1	0·62	1	0·40	1	2·47
2	0·61	2	6·56	2	3·22	2	1·24	2	0·81	2	4·94
3	0·91	3	9·84	3	4·83	3	1·86	3	1·21	3	7·41
4	1·22	4	13·12	4	6·44	4	2·49	4	1·61	4	9·88
5	1·52	5	16·40	5	8·05	5	3·11	5	2·02	5	12·35
6	1·83	6	19·69	6	9·66	6	3·73	6	2·42	6	14·82
7	2·13	7	22·97	7	11·27	7	4·35	7	2·83	7	17·30
8	2·44	8	26·25	8	12·87	8	4·97	8	3·23	8	19·77
9	2·74	9	29·53	9	14·48	9	5·59	9	3·63	9	22·24
10	3·05	10	32·81	10	16·09	10	6·21	10	4·04	10	24·71
11	3·35	11	36·09	11	17·70	11	6·84	11	4·44	11	27·19
12	3·66	12	39·37	12	19·31	12	7·46	12	4·85	12	29·65
13	3·96	13	42·65	13	20·92	13	8·08	13	5·25	13	32·12
14	4·27	14	45·93	14	22·53	14	8·70	14	5·66	14	34·59
15	4·57	15	49·21	15	24·14	15	9·32	15	6·06	15	37·05
16	4·88	16	52·49	16	25·75	16	9·94	16	6·46	16	39·53
17	5·18	17	55·78	17	27·35	17	10·56	17	6·87	17	42·00
18	5·49	18	59·06	18	28·97	18	11·19	18	7·27	18	44·47
19	5·79	19	62·34	19	30·58	19	11·81	19	7·67	19	46·95
20	6·10	20	65·62	20	32·19	20	12·43	20	8·08	20	49·42

1 gramme = $^1/_{28}$ oz.; 1 kilogramme = $2^1/_5$ lb.; 1 litre = $1^3/_4$ pint.

Thermometric Scales.

Réaumur	Fahrenheit	Centigrade	Réaumur	Fahrenheit	Centigrade	Réaumur	Fahrenheit	Centigrade	Réaumur	Fahrenheit	Centigrade
+30·22	+100	+37·78	+21·78	+81	+27·22	+13·33	+62	+16·67	+4·89	+43	+6·11
29·78	99	37·22	21·33	80	26·67	12·89	61	16·11	4·44	42	5·56
29·33	98	36·67	20·89	79	26·11	12·44	60	15·56	4·00	41	5·00
28·89	97	36·11	20·44	78	25·56	12·00	59	15·00	3·56	40	4·44
28·44	96	35·56	20·00	77	25·00	11·56	58	14·44	3·11	39	3·89
28·00	95	35·00	19·56	76	24·44	11·11	57	13·89	2·67	38	3·33
27·56	94	34·44	19·11	75	23·89	10·67	56	13·33	2·22	37	2·78
27·11	93	33·89	18·67	74	23·33	10·22	55	12·78	1·78	36	2·22
26·67	92	33·33	18·22	73	22·78	9·78	54	12·22	1·33	35	1·67
26·22	91	32·78	17·78	72	22·22	9·33	53	11·67	0·89	34	1·11
25·78	90	32·22	17·33	71	21·67	8·89	52	11·11	0·44	33	0·56
25·33	89	31·67	16·89	70	21·11	8·44	51	10·56	0·00	32	0·00
24·89	88	31·11	16·44	69	20·56	8·00	50	10·00	−0·44	31	−0·56
24·44	87	30·56	16·00	68	20·00	7·56	49	9·44	0·89	30	1·11
24·00	86	30·00	15·56	67	19·44	7·11	48	8·89	1·33	29	1·67
23·56	85	29·44	15·11	66	18·89	6·67	47	8·33	1·78	28	2·22
23·11	84	28·89	14·67	65	18·33	6·22	46	7·78	2·22	27	2·78
22·67	83	28·33	14·22	64	17·78	5·78	45	7·22	2·67	26	3·33
22·22	82	27·78	13·78	63	17·22	5·33	44	6·67	3·11	25	3·89

To turn Centigrade (Celsius) into Fahrenheit, multiply by 9, divide by 5, and add 32. — To turn Réaumur into Fahrenheit, multiply by 9, divide by 4, and add 32.

ITALIA
1 : 2.750.000
0 20 40 60 80 100 120 140
Chilometri
0 10 20 30 40 50 60 70 80
Engl. Miles
ÖSTERREICH
SCHWEIZ
FRANCE
SLOVENIJA
HRVATSKA
Lausanne
Genfer See
Berner Alpen
WALLIS
Walliser Alpen
Matterhorn
Monte Rosa
Gr. St. Bernard
Mont Blanc
Aosta
Courmayeur
Chamonix
GRAUBÜNDEN
TESSIN
Lago Maggiore
Lago di Lugano
Como
Bergamo
Brescia
LOMBARDIA
MILANO
Novara
Vercelli
Pavia
Lodi
Cremona
Mantova
Verona
Vicenza
Padova
Trento
Bozen
Brenner
Innsbruck
Zillertaler Alpen
Hohe Tauern
SALZBURG
Niedere Tauern
Grossglockner
Klagenfurt
KÄRNTEN
Karnische Alpen
Julische Alpen
Laibach
Triest
Görz
Udine
Belluno
Venezia
VENEZIA
Chioggia
Rovigno
Istrien
Pola
Cherso
Lussin
Fiume
Golfo di Venezia
Golfo di Trieste
Punta della Maestra
Porto Tolle
Po di Tolle
Po della Gnocca
Po di Gero
Ferrara
Comacchio
Ravenna
Rimini
Pesaro
Fano
Senigallia
Ancona
Isola Grossa
Melada
Incoronata
TORINO
PIEMONTE
Alessandria
Asti
Cuneo
Savona
GENOVA
Genova
Golfo di Genova
Riviera di Ponente
Riviera di Levante
Alpi Marittime
Alpi Liguri
Apennino Ligure
Alpi Apuane
Spezia
La Spezia
Carrara
Massa
Viareggio
Lucca
Pisa
Livorno
FIRENZE
Arno
Arezzo
Siena
TOSCANA
MARCHE
Urbino
Jesi
Macerata
Fermo
Ascoli Piceno
UMBRIA
Perugia
Foligno
Spoleto
Terni
Rieti
ABRUZZI
GRAN SASSO D'ITALIA
Aquila
Teramo
Pescara
Chieti
Vasto
MOLISE
Campobasso
Isernia
ROMA
Civitavecchia
Capo Linaro
Tarquinia
Viterbo
Orvieto
Rieti
Terracina
Gaeta
Sperlonga
Latina
Frosinone
Subiaco
Tivoli
Palestrina
Velletri
Albano
Castelgandolfo
Nettuno
Anzio
Ostia
Fiumicino
Tiber
Rom
Vatikan
Peterskirche
Lateran
Colosseum
Forum Romanum
Capitol
Pantheon
Trastevere
Monte Mario
Monte Cavo
Monte Gennaro
Monte Soratte
Monte Amiata
Monte Argentario
Monte Cristo
Giglio
Elba
Portoferraio
Piombino
Rio Marina
Populonia
Baratti
Golfo di Baratti
Golfo di Follonica
Golfo di Talamone
Orbetello
Porto Santo Stefano
Porto Ercole
Talamone
Grosseto
Follonica
Massa Marittima
Volterra
Colle di Val d'Elsa
Siena
Chiusi
Montepulciano
Cortona
Arezzo
Sansepolcro
Città di Castello
Gubbio
Assisi
Spoleto
Norcia
Amatrice
Rieti
Aquila
Sulmona
Popoli
Pescara
Ortona
Vasto
Termoli
Isernia
Campobasso
Benevento
Caserta
Capua
Neapel
Golf von Neapel
Golf von Gaeta
Golf von Salerno
Golf von Policastro
Golf von Sapri
Golf von Eufemia
Golf von Squillace
Golf von Tarent
Golf von Manfredonia
Golf von Venedig
Adriatisches Meer
Tyrrhenisches Meer
Ligurisches Meer
Toskanischer Archipel
Riviera di Ponente
Riviera di Levante
Nizza
Cannes
Antibes
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Golfe de Lérins
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Golfe du Cap Roux
Saint-Raphaël
Toulon
Hyères
Golfe de Hyères
Golfe de Giens
Presqu'île de Giens
Porquerolles
Port Cros
Levant
Porquerolles
Port Man
Port Cros
Port Miou
Port Pin
Port Vieux
Port Vieux de Bagaud
Port Vieux de Sagau
Port Vieux de Sagaud
Port Vieux de Sagaudet
Port Vieux de Sagaudet
Port Vieux de Sagaudet

ITALY

FROM THE ALPS TO NAPLES

ABRIDGED HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 93 MAPS AND PLANS

THIRD REVISED EDITION

LEIPZIG: KARL BAEDEKER, PUBLISHER
LONDON: GEORGE ALLEN & UNWIN LTD., 40 MUSEUM ST., W.C. 1
NEW YORK: CHAS. SCRIBNER'S SONS, FIFTH AVE. AT 48TH ST.
1928

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"Go lytel boke god sende the good passage . . .
And specyally let this be thy prayere
Unto hem al that the wyl rede or here
Where thou art wronge after her helpe to cal
The to correcte in any parte or al."

Sir Richard Ros.

Made and Printed in Germany.

PREFACE.

The Handbook for Italy from the Alps to Naples, which was originally issued in 1904 and now appears in its third revised edition, is an abridgement of the three more detailed volumes for Northern, Central, and Southern Italy. It is designed for the use of travellers who have only a few weeks at their disposal and intend to devote their time to a rapid survey of the country, with its incomparable wealth of artistic treasures and historical interest. The chief aim of the book is to enable the traveller so to employ his time, his money, and his energy that he may derive the greatest possible amount of pleasure and instruction from his visit.

The long interval since the appearance of the last edition, the recent enlargement of Italian territory (for a detailed description of the former South Tyrol the traveller is referred to the handbook for Tyrol and the Dolomites), and the rapid progress of Italy in various spheres have necessitated a particularly thorough revision, with the result that the book has had to be completely rewritten. It now embodies the most recent information, down to the beginning of 1928, obtained from the most trustworthy sources. In the preparation of the handbook the Editor has received valuable aid from numerous friends, in particular from *Thomas Okey*, Professor of Italian at Cambridge University. For the further improvement of this work the Editor confidently looks forward to a continuance of those Corrections and Suggestions with which travellers have long been in the habit of favouring him. Hotel-bills, with annotations showing the traveller's opinion as to his treatment and accommodation, are particularly useful.

The systematic arrangement of Baedeker's Handbooks has proved itself the most acceptable to travellers, and the most flattering testimonial to its merits is that it has been adopted in other works. The volume is divided into four sections, each of which may be separately removed by cutting the gauze visible on bending the book sharply back at the beginning and end of each section (I. Northern Italy, pp. 1-142; II. Liguria, Tuscany, and Umbria, pp. 143-234; III. Rome and its Environs, pp. 235-382; IV. Naples and its Environs, pp. 383-458).

The latest Information about travelling, tourist resorts, etc., is obtainable gratis from the official information bureaux of the Compagnia Italiana pel Turismo (C.I.T.; p. xvi).

The utmost care has been bestowed on the Maps and Plans, which have been revised with the aid of recent authorities and from the Editor's own experience. For this edition a general map on a scale of 1:2,750,000, maps of the environs of Milan and Turin, and plans of Bozen and Trieste, the centre and the N. quarters of Rome, central Naples, and the excavations at Ostia have been added, and other plans have been entirely redrawn.

Hotels. The Editor has endeavoured to enumerate not only the first-class hotels, but others also of more modest pretensions. Their charges are, of course, sometimes liable to fluctuations. Our information, however, is based on that supplied by the proprietors themselves, and on travellers' hotel-bills. Those hotels which the Editor has reason to believe especially worthy of commendation are denoted by asterisks. To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from this handbook. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

B. = breakfast.
b. = born.
c. = Italian centesimi or Swiss centimes; also = circa, about.
D. = dinner.
d. = died.
d. = English penny.
fr. = Swiss franc.
g = Austrian groschen (one-hundredth part of a Schilling).
gr. = gramme.
kg. = kilogramme.
km. = kilometre.
L. = luncheon.
l. = left.
L. = Italian lira (plural lire).
l. = English pound or sovereign.
M. = mile.
m. = metre.
P. = pension (i.e. board and lodging).
Pl. = plan.
R. = room or route.
r. = right.
rfmts. = refreshments.
S. = supper.
S = Austrian Schilling.
s. = English shilling.

The number of feet given after the name of a place indicates its height above sea-level. — Distances on railways are given in English miles, reckoned from the starting-point of the route.

Asterisks are used as marks of commendation.

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INTRODUCTION.

I. Practical Information.

A. Expenses. Money. Language. Passports. Custom House. Time.

Expenses. The expenditure of a single traveller of moderate requirements, over and above railway fares, may be estimated at 90-120 *L.* per day, or at 75-90 *L.* when a prolonged stay is made at one place (pension terms, see p. xix); but gentlemen acquainted with the language and the country, forming members of a party, may travel for somewhat less.

Money. The monetary unit of Italy is the *lira (L.*; plural *lire)* of 100 *centesimi*, stabilized in Dec., 1927, and the gold basis of exchange is now at the rate of 92.46 *L.* to the English pound and 19 *L.* to the United States dollar. There are coins of 20, 10, and 5 *L.* in silver (not to be confounded with the somewhat similar nickel pieces), 2 *L.*, 1 *L.*, 50 c., and 20 c. in nickel, and 10 c. and 5 c. in copper. Gold coins are no longer in circulation. The old treasury-notes of 5 and 10 *L.* have now been withdrawn from circulation. Bank-notes for 50, 100, 500, and 1000 *L.* are issued by the Banca d'Italia; those of the Banco di Napoli and Banco di Sicilia are still accepted. Doubtful notes should be refused; those pieced together with sticking paper are valid only if the numbers correspond. The 5 c. piece is known as a *soldo* (comp. the French 'sou'), and prices are often reckoned in soldi (5, 10, 12 soldi = 25, 50, 60 c.).

Letters of Credit, Circular Notes, or *Travellers' Cheques*, obtainable at the principal British or American banks, form the safest way of carrying large sums, and realize the fullest rate of exchange. English and American bank-notes also realize full value. Before entering Italy the traveller should provide himself with a small amount of Italian money, to meet preliminary expenses and to save loss on exchange at the frontier-stations.

Money Orders payable in Italy, for sums not exceeding 20*l.*, are issued by the British Post Office, the poundage being 6*d.* per *l.* up to 3*l.*, then 3*d.* per *l.* The identity of the receiver must be guaranteed by production of his passport. — *Telegraph Money Orders* also are issued for certain places in Italy, a fee of 6*d.* and the cost of the telegram of advice being added to the poundage as above.

Language. The traveller's previous study of Italian will be amply repaid in the course of his journey. English and French are spoken at all the large hotels, but seldom or never off the beaten track. Those who know the language are less liable to be overcharged and find employees and officials more obliging.

A few words on the pronunciation may be acceptable here. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard; *cio* and *gio* are pronounced cho and jo. *H* is mute. *R* is slightly rolled. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyi and lyi. For example: *Chioggia* 'kioddja', *cicogna* 'chikonya', *Giovanni* 'jovanni', *Genova* 'jáynova', *fascio* 'fasho'. The vowels *a*, *e* (never mute), *i*, *o*, *u* are pronounced ah, ā (as in 'fate'), ee, o, oo; in diphthongs each vowel is pronounced separately. — As a rule the stress falls on the penultimate syllable in Italian; the accent is written on the final vowel only. The accents on other vowels (i.e. antepenultimate or penultimate) in the text of the handbook are inserted to aid pronunciation, *é* and *ó* indicating close sounds (as in 'merry' and 'own'), *è* and *ò* open sounds (as in 'were' and 'tropic').

The numbers 1-20 are: *uno (un, una)*, *due*, *trĕ*, *quāttro*, *cinque*, *sèi*, *sette*, *otto*, *nove*, *dièci*, *úndici*, *dódici*, *trédici*, *quattórdici*, *quíndici*, *sédici*, *diciassètte*, *diciòtto*, *diciannòve*, *vénti;* 30-100: *trénta*, *quaránta*, *cinquánta*, *sessánta*, *settánta*, *ottánta*, *novánta*, *cènto;* 1000: *mille*.

Passports are essential for foreign travel. British subjects obtain them direct from the Passport Office, 1 Queen Anne's Gate Buildings, Dartmouth St., London, S.W. 1 (branch-office at 36 Dale St., Liverpool), or through the usual tourist agents. In the United States application should be made to the Bureau of Citizenship, State Department, Washington, D.C. — Visas are unnecessary for British subjects visiting Italy, France, Switzerland, Austria, and Germany. United States subjects require a visa for each country visited, except Switzerland.

Custom House *(Dogana)*. All articles liable to duty should be immediately declared. Tobacco, cigars (ten only duty-free), cigarettes, chocolate, playing-cards, matches, cigar-lighters, etc., are taxed, but articles of personal use (including optical instruments and photographic apparatus) and small quantities of food are passed free. Custom-house receipts should be preserved, as they are sometimes asked for by excise officials in the interior. Weapons of all kinds are liable to confiscation. No one may carry them without a licence, on pain of imprisonment. *Armi insidiose*, i.e. concealed weapons (including knives with fixable blades or with blades over $1^9/_{16}$ in. in length), are absolutely prohibited. It is advisable to accompany one's luggage through to Italy (rather than send it in advance; comp. below) and to superintend the custom-house examination at the frontier in person. Luggage registered to Milan, Genoa, San Remo, Turin, Bozen, Meran, Venice, Trieste, or Abbazia is (if previous arrangement is made) examined at those places. Hand-luggage is nearly always examined in the train. Luggage is best sent in advance through the American Express Co. or other goods-agents. — In most of the larger towns a tax *(dazio consumo)* is levied on comestibles, but travellers' luggage is usually passed at the octroi barriers on a declaration that it contains no such articles ('niente'). Visitors, however, who have left their luggage at the railway station and wish an hotel employee to fetch it, are some-

times required to hand their keys to him so that the luggage may be opened and examined.

For the return-journey it should be remembered that the chief articles dutiable in Great Britain are tobacco, silk and artificial silk in any form, lace, wine and spirits, perfumes, chocolate and sweetmeats, saccharin, tea, coffee, watches and clocks, scientific and musical instruments, cameras, and field-glasses. Foreign reprints of copyright English books are confiscated. Merchandise may not be imported in luggage. — Works of art, both ancient and modern, may not be exported from Italy except under licence.

Time. Central European Time (Italy, Switzerland, Austria, Germany, etc.) is one hour in advance of West European or Greenwich time (Great Britain, France, Belgium, etc.). It corresponds, however, with the 'summer time' adopted in Great Britain, France, and Belgium. — For official purposes the 24-hour system of expressing time has been introduced into Italy (also France, Switzerland, Germany, and Austria); thus *alle tredici* signifies 1 p.m., *alle venti* 8 p.m., etc.

B. Season. Plan of Tour. Health.

Season. As a rule, the spring and autumn months are best for a tour in Italy, from the end of March to the beginning of June and from the end of September to the middle of November. The worst months are December, January, and February. In summer the scenery is still almost at its best, the hotels are less crowded and sometimes cheaper, and the long days are useful for sightseeing, but most visitors find the heat excessive, except at the seaside and in the mountains. It is not till about the end of August that the air is cooled by autumn showers. The winter months had better be spent on the Riviera or devoted to Rome, with its galleries and museums, or (less preferably) to Naples and its environs. In N. Italy, apart from some favoured spots on the banks of the lakes, winter is apt to be colder than in England.

Plan of Tour (comp. p. xxxv). Travellers who do not mind binding themselves beforehand to a fixed itinerary frequently avail themselves of the circular tours arranged by Thos. Cook & Son, the American Express Co., and other tourist agents Besides the itineraries selected by the traveller himself there are numerous tours for which circular tickets are issued by these agents at reduced rates. They include, if desired, hotel-charges, motor-coach excursions, etc. — The most important towns and finest scenery are here noted, with the time required for a hasty visit: —

	Days
Lago Maggiore, Lake of Lugano, Lake of Como (pp. 11-22)	2½
Milan. Excursion to the *Certosa di Pavia* (pp. 24, 37)	2½
Brescia (p. 39)	½
Turin (p. 43)	1
Genoa. Excursions to *Pegli* and *Rapallo* (pp. 151, 150, 161)	2
Lago di Garda (p. 65)	1½
Verona and *Mantua* (pp. 73, 78)	1½
Vicenza and *Padua* (pp. 80, 82)	1½
Venice (p. 88)	3

	Days
Parma (p. 125)	½
Bologna. Excursion to *Ravenna* (pp. 129, 137)	2
Pisa (p. 163)	½
Florence (p. 169)	5
Siena and *Orvieto* (pp. 214, 230)	2
Perugia and *Assisi* (pp. 223, 227)	2½
Rome and environs (pp. 236, 363; comp. pp. 246, 247)	14
Naples and environs (pp. 387, 419; comp. p. 392)	10

To these 53 days 8-14 more should be added for railway travelling and contingencies. It is needless to say, however, that all these points of interest should not be combined in a single trip. The fewer the places the traveller visits the deeper will be the impression he carries away.

Health. Travellers from the north require to modify their habits to some extent in Italy. They should specially be on their guard against sudden changes of temperature. In spring and autumn they need hardly wear lighter clothing than in England. In the height of summer they should avoid excessive exposure to the sun and they may wear coloured spectacles with advantage. In winter, as there is a great difference between the sun and the shade temperatures, an overcoat, though perhaps unnecessary out-of-doors, will often be needed on entering cold churches and galleries; on warmer days it is also advisable to drive to such places and walk back, in order to get warm again. Sunless rooms facing N. should be avoided in winter, and a sufficiency of bed-clothes should be stipulated for. Moderation in diet should be observed. Cheese, fruit, macaroni, and some of the greasy Italian dishes should be sparingly partaken of. Oysters and raw shell-fish of all kinds, particularly at Naples and Venice, often cause typhus fever. Although the larger cities have a good water-supply, the traveller should be on his guard against bad drinking-water. The safest drink is the red wine of the country or mineral water. Lastly, a word of warning against hurry, as overexertion often brings on the illnesses from which travellers in Italy suffer. At the first symptom of indisposition all excursions should be given up, and, if need be, a physician consulted.

From July to the beginning of November *Malaria* or intermittent fever is prevalent in remote districts of the Roman Campagna, the W. environs of Naples, around Pæstum, and other marshy districts. The infection is communicated by a kind of *Mosquito* (Anopheles claviger), which becomes active towards the end of June, and is specially dangerous towards sunset and at night; cities, however, are almost entirely immune. Other mosquitoes *(zanzare)*, though not carriers of disease, are a decided nuisance in summer and autumn. Windows should be closed before the room is lighted up, and the bed should be protected by mosquito-curtains (*zanzariere;* usually ready fixed). A weak solution of carbolic acid allays the irritation caused by the bites.

C. Routes from England to Italy.

By Railway.

The following are the chief routes from *London to Milan* (through-carriages from the Continental port, unless otherwise stated). Fares are subject to frequent alterations. — Travellers are strongly recommended to insure their luggage (at any of the tourist agencies or on application at the railway booking-office).

(1) Viâ Calais, Laon, and Berne, 794 M., by the Anglo-Swiss-Lötschberg-Italian Express daily in 23 hrs. Fares 7*l.* 10*s.* 1*d.*, 5*l.* 4*s.* 9*d* ; return-ticket (valid 45 days) 13*l.* 4*s.* 9*d.*, 9*l.* 9*s.* 1*d.*

(2) Viâ Calais, Laon, Bâle, Lucerne, and the St. Gothard Tunnel, 842½ M., by the Anglo-Swiss-Gothard-Italian Express daily in 22¾ hrs. Fares as above.

(3) Viâ Calais, Paris, and Lausanne, 806½ M., by the Simplon-Orient Express (train de luxe, supplementary fare payable) daily in 25 hrs. (7*l.* 6*s.* 11*d.*) and the Direct Orient Express in 27 hrs. (fares as above).

(4) Viâ Boulogne, Paris, the Mont Cenis Tunnel, and Turin (change), 874 M., by the Rome Express (train de luxe) daily in 27 hrs. (supplementary fare payable). Ordinary fares 7*l.* 12*s.* 6*d.*, 5*l.* 5*s.* 6*d.*; return-ticket (valid 45 days) 13*l.* 7*s.* 5*d.*, 9*l.* 10*s.* 6*d.*

(5) Viâ Ostend, Brussels, Strasbourg, Bâle, and Lucerne, 845½ M., daily in 28¾ hrs. Fares 6*l.* 18*s.* 2*d.*, 4*l.* 15*s.* 4*d.*

(6) Viâ Dunkirk, Lille, Strasbourg, Bâle (change), and Lucerne, 848 M., daily in 31 hrs. Fares 6*l.* 8*s.* 6*d.*, 4*l.* 4*s.* 8*d.*, 3*l.* 2*s.* 1*d.*; return-ticket (valid 45 days) 10*l.* 17*s.* 3*d.*, 7*l.* 6*s.* 0*d.*, 5*l.* 8*s.* 4*d.*

By Air.

The journey from London to Italy may be accomplished by the aeroplanes of the French Air Union as far as Marseilles (viâ Paris and Lyons; daily, except Sun., in 11 hrs., including motor-car journeys; fare 12*l.* 15*s.*). There is also a service from Paris to Bâle, Zürich, and Lausanne. Comp. p. xvii.

By Sea.

Regular sailings are made by the liners of the under-mentioned companies. The fares average 17-25 *l.* and the voyage lasts about 8 days. Special tourist fares are offered during the summer, particulars of which may be had on application to the companies (London addresses given below) or to any travel agency (C.I.T., p. xvi; Thos. Cook & Son, Berkeley St., Piccadilly, etc.; American Express Co., 6 Haymarket, S.W.1; etc.).

Orient Line (5 Fenchurch Avenue, E.C.3) from London to Naples. — *Nederland Royal Mail Line* (60 Haymarket, S.W.1) from Southampton to Genoa. — *Ellerman's City and Hall Lines* (104-106 Leadenhall St., E.C.3) from Liverpool to Naples. — *Nippon Yusen Kaisha* (25 Cockspur St., S.W.1) from London to Naples. — *German Africa Service* (Greener House, Haymarket, S.W.1) from Southampton to Genoa.

D. Railways. Motorbuses. Tramways. Cabs. Steamers. Air Services.

The official time-table, entitled *Orario Generale*, published monthly by Fratelli Pozzo at Turin, is on sale at all the railway stations (price 5 *L.*; special editions for Northern and Central Italy). It contains also tramway, motorbus, and air travel information.

The Italian State Tourist Department, known as the 'Ente Nazionale per le Industrie Turistiche' (abbreviated E.N.I.T.; headquarters at Rome, Via Marghera 6), was founded in 1919 with the aid of the State Railways and the Touring Club (p. xviii). Its information bureaux and railway booking-offices, managed since 1927 by the 'Compagnia Italiana pel Turismo' (C.I.T.; headquarters at Rome, Via Marghera 2), are to be found in all the large towns of Italy and in several foreign cities, e.g. in London (16 Waterloo Place, S.W. 1), New York (749 Fifth Avenue), Paris (4 Place de l'Opéra), Berlin (Unter den Linden 54-55), Munich (Odeons-Platz 1), Vienna (Kärntner-Ring 6), Brussels (1 Rue de Loxum), Zürich (Bahnhof-Str. 80), Geneva (3 Rue du Mont-Blanc), and Lausanne (1 Place St-François). Among its publications is an annual list of hotels with their charges.

Railways. The main lines are owned by the state ('Ferrovie dello Stato', abbreviated 'FF. SS.'), a few local lines only being private property. As a rule the trains are now very punctual. Some sections are electrified. Besides the international 'trains de luxe', the trains are of three classes: expresses (*treni direttissimi;* 1st and 2nd class only), fast trains (*diretti;* with 3rd class also; occasionally with 1st and 2nd class sleeping-cars and restaurant cars), and ordinary trains (*accelerati, omnibus, misti*). The 3rd class (and even the 2nd) is used predominantly by the lower classes. Smoking-carriages are labelled *fumatori*, non-smoking *vietato fumare*. There are no compartments 'for ladies only'. Useful phrases: *fare il biglietto*, to take a ticket; *scusi, è preso questo posto*, excuse me, but is this seat taken? *Quanti minuti di fermata*, how long do we stop here? *Si cambia treno*, change trains; *da dove parte il treno per* ...., where does the train for ... start from? *Quale binario*, which platform? *Essere in coïncidenza*, to connect; *capostazione*, station-master; *conduttore*, guard; *uscita*, exit (where tickets are given up).

Tickets. In towns of any importance tickets may be taken at the town-office (*agenzia di città*) of the railway at a small extra charge. Fares are based on a kilometre tariff (e.g. the fare for 100 km. in a slow train is 47½ *L.* first class, 32 *L.* second, and 19 *L.* third), besides a tax of 50 c. on each ticket of under 3 *L.* and 1 *L.* over. For the expresses there is a 'differential' tariff, long journeys being considerably cheaper in proportion; thus the fare for 100 km. is 52½, 35½, and 21½ *L.*, for 400 km. 186, 126, and 74 *L.* These tickets are valid one day for every 100 km., not counting the day of issue; one break of journey is allowed in a journey of less than 300 km., two from 300 to 600 km., etc. Return-tickets (*andata-ritorno;* for distances over 100 km. issued only between provincial capitals) are available for two days up to 100 km.,

three up to 200 km., four up to 300 km., and six for longer journeys. At large stations the booking-office is open 40 min., at small stations 20 min. before the trains start. Passengers are not admitted to the waiting rooms without tickets.

Those who have LUGGAGE to register (*spedire* or *far registrare il bagaglio;* trunks must be locked) need not purchase railway-tickets. Hand-luggage taken into the compartment must not exceed 20 kg. (44 lb.), otherwise it is liable to be weighed and charged for. The porter *(facchino)* from the luggage-office to the cab charges 60 c. per package up to 20 kg. (45 lb.), 80 c. up to 100 kg. (222 lb.). For left luggage *(dare in depòsito)* the charge is 1 *L.* per package per day (minimum 1 *L.* 60 c.).

Luncheon baskets or bags (*cestini;* 7½-15 *L.*; cold meat, bread, fruit, wine, etc.), generally quite good, may be obtained at the larger stations. Pillow *(cuscino* or *guanciale)* for night-journeys, 2 *L.*

Motorbuses. Motorbus services, mostly subsidized by the state, are now very numerous in country districts; the fare is 30-40 c. per km. As the vehicles are usually crowded it is advisable to book a seat beforehand at the agency *(agenzia)*. The Dolomites, Italian Lake District, etc., are served in the season by well-appointed chars-à-bancs. There is e.g. a three days' service from Milan viâ Bozen to Venice, and another from Rome viâ Siena to Florence.

Cabs. In the large towns nearly every cab *(vettura pubblica)* is provided with a taximeter *(tassámetro);* otherwise they ply for hire by the drive *(corso)* or by the hour *(all'ora)*. Even in the smallest town there are generally motor-taxicabs *(automòbili a tassámetro)*, or a garage with motor-cars for hire.

Steamers ply on the Italian Lakes. Tickets are issued at the offices on shore at the principal stations, and on board at intermediate stations. As a rule the journey may not be broken.—Few travellers using this handbook will go anywhere by sea, except in the Bay of Naples and the Gulf of Venice. But it may be noted that good steamers ply between Genoa and Naples (1st class 325-450 *L.*).

Air Services. Most of the services mentioned below are carried on once daily (including Sun.) in either direction. The fares include 10 kg. (22 lb.) of luggage and in some cases free motor-cars to and from the aerodromes *(aeroporto;* for seaplanes, *idroscalo)*.

From *Turin* to *Pavia* (1 hr.; 140 *L.*, to Milan 165 *L.*), *Venice* (4 hrs.; 270 *L.*), *Trieste* (5¼ hrs.; 375 *L.*), and Portorose (5½ hrs.; 400 *L.*).—From *Portorose* to *Trieste* (¼ hr.; 25 *L.*) and *Zara* (2¾ hrs.; 205 *L.*).

From *Genoa* to *Rome* (4¼ hrs.; 300 *L.*), *Naples* (6½ hrs.; 500 *L.*), and *Palermo* (10 hrs.; 800 *L.*).

From *Rome* to *Venice* (3 hrs.; 420 *L.*) and *Vienna* (9¼ hrs.; 945 *L.*).

From *Brindisi* to *Athens* and *Constantinople*.

The following routes are not yet open: from Milan to Genoa; from Milan to Trent and Innsbruck (Munich); from Milan to Rome, Naples, and Brindisi; and from Rome to Cagliari (Sardinia).

E. Motoring. Cycling.

The rule of the road is to keep to the right and to overtake on the left. At cross-roads drivers must give way to vehicles approaching on their right. Most Italian roads are good, though dusty in dry weather and muddy after rain.

Motoring. Motorists touring on the Continent must hold a driving licence and a certificate of car registration for each country and must deposit the amount of the customs duties on the motor-car or motor-cycle. The formalities are lightened for members of such organizations as the *Royal Automobile Club* ('R.A.C.'; 89 Pall Mall, London, S.W. 1; annual subscription for associate members 42*s.*) and the *Automobile Association* ('A.A.'; Fanum House, New Coventry St., London, W. 1; entrance fee 21*s.*, annual subscription 42*s.*, for motor-cycles and light cars 10*s.* 6*d.* and 21*s.*; for members of the American Automobile Association and many other motoring organizations 31*s.* 6*d.*), with which the customs duties may be deposited, or guaranteed by a special insurance, and from which the entry permit ('triptyque' or, for more than one country, 'carnet de passage'; 25*s.* from the A.A., 20*s.* from the R.A.C.) may be obtained. When more than one country is being visited the duty for the country only where the highest duty is payable need be guaranteed. The R.A.C. or A.A. also issues an 'international travelling pass', to obtain which a test of driving efficiency must first be passed. This takes the place of a driving licence and certificate of car registration in France, Germany, Switzerland, Austria, and Italy, as well as in most other European countries; its cost, including the plates which must be carried on British cars when travelling abroad, is 24*s.* 6*d.* (26*s.* from the A.A.) if there is one driver, and 7*s.* extra for each additional person authorized to drive the car. Both the R.A.C. and A.A. charge motor-cyclists 10*s.* 6*d.* for the pass and 2*s.* 6*d.* for the plate. — Motorists entering or leaving France, Switzerland, Austria, Italy, etc., must have their triptyques or carnets signed and stamped at the custom-house on the frontier concerned. Permission to enter any of these countries usually entitles the holder to a stay of one year. Foreign motorists entering Italy must also pay a road tax and, after three months' stay, the inland revenue tax.

Cycling. Cyclists planning a tour in Italy should apply for information to the *Cyclists' Touring Club* (280, Euston Road, London, N.W. 1; annual subscription 10*s.*, entrance fee 1*s.*), whose touring bureau is ready to help in planning tours.

The **Touring Club Italiano** (headquarters at Milan, Corso Italia 10; entrance fee 2 *L.*, annual subscription 10 *L.* 10 c., for foreigners 25 *L.* 20 c.), founded in 1894, is an influential association (354,000 members) which has done much for the improvement of roads and means of communication. It publishes an excellent map of Italy on a scale of 1:250,000 (59 sheets), a motoring and cycling map on a scale of 1:354,000 (10 sheets), a map on a scale of 1:650,000 (two sheets), various district guide-books, the monthly 'Le Vie d'Italia', the 'Annuario Generale', with various useful information, etc.

F. Hotels. Restaurants. Cafés. Wine and Beer. Tobacco.

Hotels *(hôtels, alberghi).* Italian hotels are often, even officially, classed in categories: hôtels de luxe, first-class, second-class, third-class *(categoria di lusso, di primo, secondo, terzo ordine).*

Good First-Class Hotels are to be found at the chief resorts. The average charge for a single-bedded room is from 25 to 50 *L.* according to situation, including light (but not heating). It is as well to ask the price beforehand *(quanto è la camera?)* though this is now often posted up in the room. The use of the hotel-omnibus (5-10 *L.* per person, including luggage) and central heating (4-8 *L.* per day) are extras. Luncheon (*colazione, déjeuner;* about twelve o'clock) costs 20-30 *L.*, dinner *(pranzo, dîner)* 25-40 *L.*, without wine. Guests are expected to take at least the chief meal in the hotel, though any such demand on the part of the management is illegal. Even for a short stay it is generally possible to arrange inclusive 'pension' terms (50-75 *L.* per day; more in first-class houses). Since Jan. 1st, 1928, there has been an officially fixed extra charge of 10 % (on bills of over 200 *L.*) or 15 % (bills under 200 *L.*; in smaller hotels and pensions 8 %) instead of gratuities, and hotel servants are forbidden to accept additional tips. Receipt-stamps are charged for 10 c. up to 100 *L.*, 50 c. up to 1000 *L.* There is also a visitors' tax *(tassa di soggiorno)* at health resorts and several other places (e.g. Milan, Genoa, Perugia, Siena, and Naples).

The larger hotels in the winter resorts are closed in summer (except in the case of the Riviera and other seaside places frequented for sea-bathing), and vice versa with summer resorts.

In the large towns, and in the height of the season, the traveller should engage rooms in advance by means of a telegram or reply-paid post-card, particularly when he expects to arrive late, though even this precaution does not always ensure accommodation. To simplify telegraphic orders the following code may be used: *alba*, one room with one bed; *albaduo*, one room with a double bed; *arab*, 1 R., 2 B.; *abec*, 1 R., 3 B.; *belab*, 2 R., 2 B.; *birac*, 2 R., 3 B.; *bonad*, 2 R., 4 B.; *ciroc*, 3 R., 3 B.; *carid*, 3 R., 4 B.; *calde*, 3 R., 5 B.; *caduf*, 3 R., 6 B.; *casag*, 3 R., 7 B.; *danid*, 4 R., 4 B.; *dalme*, 4 R., 5 B.; *danof*, 4 R., 6 B.; *dalag*, 4 R., 7 B.; *dirich*, 4 R., 8 B.; *durbi*, 4 R., 9 B.; *kind*, child's cot; *cour*, room with hot and cold water; *bat*, private bath-room; *connex*, rooms with connecting doors; *sal*, sitting-room; *serv*, servant's bedroom. The style of the rooms may be indicated by *best*, *bon*, or *plain*. The day and hour of arrival must be given (*graumatin*, between midnight and 7 a.m.; *matin*, between 7 a.m., and noon; *sera*, between noon and 7 p.m.; *gransera*, between 7 p.m. and midnight) and the length of stay (*pass*, one night; *stop*, several days). Other code phrases are *reception station* (please meet at station), *reception quai* (please meet the boat), and *garage* (motor-car accommodation required). The telegram should be signed with the name and address of the sender. To cancel the order only the word *cancel* and the name are necessary.

The Second-Class Hotels, Italian in their arrangements, generally have clean beds (and, in some cases, running water in the bed-

rooms), but are less comfortable (R. 10-20 *L.*, plus extras, see above). There is usually a good restaurant connected with the house, and meals may be taken either there or elsewhere. — The same remarks apply to Hôtels Garnis or Meublés *(albergo d'allòggio)*, which provide bed and breakfast only. The modern establishments in large towns are often very comfortable.

There is an advantage in driving to one's hotel in a cab, instead of the hotel-omnibus; for, if the rooms do not suit, one can proceed to another hotel (arrangement with the driver necessary).

The **Pensions** at Venice, Florence, Rome, and Naples, generally kept by ladies, also receive passing travellers. As, however, luncheon is usually included in the daily charge (30-40 *L.*, without wine, and extras, see p. xix), the traveller has either to sacrifice that meal or lose some of the best hours for sight-seeing. Inquiry should be made as to the extra charges for light and heating.

The **Public Cloak Rooms** *(alberghi diurni)* to be found in many cities are provided with left-luggage rooms, baths, hairdressers, bootblacks, lavatories, telephones, etc. — The **Public Lavatories** (*gabinetti, ritirate a pagamento, cessi, latrine;* usual charge 30 c.) in the cities are often better kept than those in second-class hotels.

Washing List *(la nota).* The washing, *la biancheria;* to send to the wash, *mettere in bucato* (*di bucato*, clean washing); washerwoman, laundress, *la lavandaia*, or, more usually, *la stiratrice;* shirt, chemise (linen, cotton, flannel), *la camicia (di tela, di cotone, di lana);* man's shirt, *camicia da uomo;* night-dress, *camicia da notte;* pyjamas, *calzoni da notte;* collar, *il solino*, in Central and S. Italy *il colletto*; drawers, *le mutande;* woollen undershirt, *una flanella* or *giubba di flanella, una maglia;* camisole, *il copribusto;* petticoat, *la sottana;* peignoir, *l'accappatoio;* stocking, *la calza;* sock, *la calzetta, il pedalino;* handkerchief (silk), *il fazzoletto (di seta).* Suits of washing material are often worn in summer: jacket, *giacca;* waistcoat, *panciotto;* trousers, *pantaloni.*

Restaurants *(ristoranti, trattorie).* The best cooking is to be found in the first-class hotels, many of which have excellent restaurants attached. The larger towns also have restaurants where the cuisine is half French, half Italian. The purely Italian restaurants, when of a superior class, may be visited by ladies. The hours for luncheon *(colazione)* are from 11 to 2, for dinner *(pranzo)* from 6.30 to 8.30. At other hours little is to be had. Meals are served *alla carta*, and when there is no written bill of fare the waiter *(cameriere)* names the dishes of the day *(piatti del giorno).* If no special dishes are ordered, the cost of a meal, with $^1/_4$ litre of wine, will be 10-18 *L.* Meals at a fixed charge *(a prezzo fisso)* are less usual. The bill *(il conto)* should be carefully checked. *Basta* or *grazie* is short for 'I want nothing more'. A charge for attendance (10-15 %) takes the place of gratuities (comp. p. xix), and the receipt-stamp costs 10-20 c. (10 c. in cafés and trattorie; $^1/_2$-1 *L.* on a bill of over 20 *L.*); 80 c.-$1^1/_2$ *L.* is often charged for the 'couvert' *(coperto).* A list of the commonest Italian dishes is given on pp. xxi, xxii.

HORS D'ŒUVRES, *antipasti* (anchovies, sardines, olives, radishes, etc.).

SOUPS and FARINACEOUS DISHES. *Minestra* or *zuppa*, soup; *minestra in brodo* or *consumè*, consommé; *zuppa alla santè*, vegetable-soup; *minestrone*, thick vegetable-soup. — *Minestra asciutta* ('dry soup'), macaroni, etc. *(pasta asciutta)*, or rice, etc.
Maccheroni, macaroni; *spaghetti, vermicelli*, finer kinds; *al pomodoro*, with tomatoes; *al sugo*, with gravy; *al burro*, with butter.
Polenta, porridge of maize (Indian corn).
Risotto (alla milanese), rich stewed rice (with saffron).

FISH, *pesce: anguilla*, eel; *calamaio*, cuttle-fish; *cèfalo*, mullet; *luccio*, pike; *merluzzo*, haddock; *baccalà*, stock-fish; *pesce spada*, sword-fish; *rombo*, turbot; *salmone*, salmon; *sògliola*, sole; *spigola* or *ragno*, bass; *tonno*, tunny-fish; *triglia*, red mullet; *trota*, trout. — *Ostrìche* (comp. p. xiv), oysters; *aragosta*, lobster; *gàmbero*, crab; *frutti di marè*, mussels, etc.

MEAT, *carne: lessa, bollita*, boiled; *in ùmido, alla genovese*, steamed with sauce.
Arrosto, roast; *ben cotto*, well-done; *al sangue, all' inglese*, underdone; *ai ferri*, grilled.
Manzo lesso, boiled beef.
Stufato di manzo, bue alla mòda, stewed meat.
Filetto al burro, beefsteak; *bistecca ai ferri*, grilled (seldom good).
Agnello, abbacchio, lamb.
Capretto, kid.
Maiale, pork (in winter only).
Montone, mutton.
Vitello, veal; *arrosto di v.*, roast veal; *braciòla di v.*, veal cutlet; *costoletta alla milanese*, veal cutlet, fried in bread-crumbs; *fégato di v.*, calf's liver; *scaloppe*, cutlet.
Pollo, chicken; *tacchino* or *gallinaccio*, turkey; *anìtra*, duck; *piccione*, pigeon; *faciano*, pheasant; *pernice*, partridge; *tordo*, fieldfare.
Fritto, fried; *fritto misto*, liver, brains, artichokes, etc., fried in butter.
Stufatino, cibrèo, ragout (seldom good); *animelle*, sweetbreads; *rognoni*, kidneys.
Pasticcio, pie.
Polpettine, rissoles.
Salato misto, mixed cold meats; *prosciutto*, ham (smoked; *p. cotto*, boiled ham); *salàme*, sausage (with garlic, *aglio*).

VEGETABLES *(legumi)*, cheaper if served with the meat *(contorno, guarnizione)* than as a separate dish.
Asparagi, asparagus *(di campagna*, green; *di giardino*, white).
Barbabietole, beetroot.
Bròccoli, càvoli fiori, broccoli, cauliflower.
Carciofi, artichokes.
Cardi, cardoons, allied to artichoke.
Fagiòli, white beans; *fagiolini*, French beans.
Fave, broad beans.
Funghi, mushrooms, edible fungi.
Insalata, salad.
Lenticchie, lentils.
Patate, potatoes.
Piselli, green peas.
Sèdano, celery.
Spinàci, spinach (not served as a purée).
Zucchini, small pumpkins.
Crocchette, rice or potato croquettes.
Gnocchi (pron. 'niocki'), dumplings.

SWEETS *(dolce)* and DESSERT. *Zuppa inglese*, a kind of trifle; *budino*, pudding; *crostata*, fruit-tart; *frittata*, omelette.
Finòcchio, fennel-root.
Frutta, giardinetto di frutta, fruit, dessert; *frutta secche*, raisins, almonds, nuts, etc.
Arancio, orange.
Ciliège, sweet cherries.
Dàtteri, dates.
Fichi, figs.
Frágole, strawberries.
Lamponi, raspberries.
Limone, lemon.
Mela, apple.
Morelle, sour cherries.
Nèspole, Japanese medlars.
Noci, nuts.
Pera, pear.
Pèsche, pèrsiche, peaches.
Popone, melon.
Prugne, plums.
Uva, grapes.

Pane, bread.
Burro, butter; *marmellata*, jam.
Uova, eggs; *da bere*, *à la coque*, soft-boiled; *sode*, hard-boiled; *in padella*, *al piatto*, *al burro*, fried; *sbattute*, scrambled.

Formaggio, *cacio*, cheese; *Gorgonzòla (verde* or *bianco)*; *Bel Paese*; *Stracchino*.
Pepe, pepper; *sale*, salt; *mostarda*, mustard *(francese*, sweet; *inglese* or *sènapa*, hot).

Table Wine (*vino da pasto; nero, rosso*, red; *bianco*, white; *secco, asciutto*, dry; *dolce, pastoso*, sweet; *vino del paese*, wine of the country) is usually served on draught (*un litro*, $1^3/_4$ pint; *un mezzo litro*, $^7/_8$ pint; *un quarto*, nearly $^1/_2$ pint; *un bicchiere*, a glass). Wines of superior quality (see below) are served in corked and labelled bottles. — The best-known Mineral Waters are *Sangèmini*, *Nocera Umbra*, *San Pellegrino*, *Fonte Bracca*, *Fiuggi*, *Claudia*, *Ferrarelle*, and (at Rome) *Acqua Acetosa*.

The **Cafés** are most frequented in the evening. Italians and travellers who put up at the smaller inns often breakfast at a café. Coffee is generally drunk black (*caffè* or *caffè nero;* 60 c.-$1^1/_2$ *L.* per cup); it is often prepared specially *(espresso)* for each customer and is then excellent. 'Caffè *e* latte' means coffee and milk served separately; a large cup of *caffè latte* (café au lait) costs 1-$1^1/_2$ *L.* (a *cappuccino*, or small cup, is cheaper), a cup of chocolate *(cioccolata)* $1^1/_2$-2 *L.*, biscuits *(biscotti)* and little cakes *(paste)* 40, 60, 80 c. each. Both the cafés and the **Confectioners** *(pasticcerie)* have a large selection of ices *(gelato)*, ice-creams *(granita)*, and iced drinks *(sorbetto)*. The lemonade made from fresh lemons *(limonata, spremuta)* is excellent. — At the **Bars** the chief drink is vermouth *(vèrmut)*, made of old white wine flavoured with absinthe, and drunk either neat *(semplice)* or diluted with sodawater *(con seltz)*. — The **Creameries** *(latterie)* are milk-shops with a few tables, where café au lait, eggs, butter, cheese, etc., are served.

Newspapers *(giornali)*. Italian newspapers (mostly 25 c.) are sold by newsvendors at the cafés and in the streets. English and American papers are obtainable at the kiosks, railway stations, and bookshops.

The **Birrerie** in the larger towns sell Munich ('Mònaco'), Pilsen, Graz, or Italian beer (dark, *birra scura;* light, *birra chiara*). Meals also (chiefly luncheon) are often served.

The **Wine Shops** *(osterie)* in Central and S. Italy are the paradise of the lower classes. A half-litre ($^7/_8$ pint) of wine costs 2 *L.* or more. As a rule bread and cheese are the only eatables. The 'Tuscan wine-rooms' *(fiaschetterie)* in the large towns are of a superior class and provide hot dishes.

In Northern Italy the noted wines are the Piedmontese *Baròlo*, *Nebiòlo*, *Grignolino*, *Barbèra*, and the sparkling *Asti Spumante;* the *Valtellina* wines (best, *Sassella*); the Veronese *Valpolicella;* the Vicentine *Marzemino* and *Breganze* (the latter white and sweet); the Paduan *Bagnòli;* from the province of Treviso, *Conegliano*, *Raboso di Piave*, *Prosecco*, and *Verdiso;* from Udine, *Refosco;* the wines of *Bologna*, partly made from French grapes; the *Lambrusco* of Modena; etc.

In Tuscany the best wines (nearly all red) are: *Chianti* (best, *Broglio*); *Rùfina* (best, *Pomino*); *Nipozzano*, *Altomena*, and *Aleàtico* (the last sweet). *Orvieto* and *Montepulciano* are white wines grown in Umbria.

The best Roman wines *(vini dei castelli romani)* are those of the Alban Hills: *Frascati*, *Marino*, *Genzano*, *Vellètri*, etc.

The Neapolitan wines are excellent but heady: *Falerno*, famous in antiquity, from vineyards near Gaeta; *Lacrimæ Christi* (usually an imitation), from Vesuvius; *Capri*, *Ischia*, *Pròcida*, *Gragnano*, *Salerno*, etc.

Tobacco is a government monopoly and is sold in the numerous shops for *Sale* (salt) *e Tabacchi*. The Italians usually smoke the strong and coarse cigars *(sigari)* called *Toscani* (65 c.; divided into halves), *Napoletani* (60 c.), and *Virginia* (65 c.; with a straw). Milder brands are the *Branca* (40 c.), *Sella* (45 c.), *Grimaldi* (65 c.), *Minghetti* (90 c.), *Medianitos* (1 *L.*), *Trabucos* (1 *L.* 25 c.), *Londres* (1 *L.* 60 c.), and *Regalia Londres* (2 *L.*). It is safer to patronize the government shops *(spaccio normale)* in the large towns, which also sell Havanas and other imported cigars (from 3 *L.*), and English and American cigarettes and pipe-tobaccos. Government cigarettes are of various qualities: *Virginia* (14 c. each), *Macedonia* (16 c.), *Giubek* (22 c.), *Eja* (24 c.), *Eva* ($27\frac{1}{2}$ c.), *Orientali*, *Uso Egiziano*, and *Uso Russo* (35 c.), and *Savoia* (45 c.). Small cigars ('whiffs') are known as *Avana* (35 c.). The matches commonly used are wax vestas ('cerini'; 50 c. per box); wooden safety matches ('svedési'; 25 c.) are more difficult to obtain.

G. Churches. Museums. Theatres. Shops.

The larger **Churches** are open till noon, and again from 2, 3, or 4 to 7 p.m.; a few are open the whole day, the smaller are sometimes closed after 8 or 9 a.m. The sacristan *(sagrestano)* is generally at hand. Visitors may inspect the works of art even during service, provided they are very quiet and keep aloof from the altar. For a fortnight before Easter the altarpieces are mostly covered and are not shown. For opening closed chapels, and uncovering curtained altarpieces, the sacristan expects a small fee (p. xxv).

The public **Museums** and **Art Galleries** are open from 9 or 10 to 3 or 4 o'clock. They are free on Sun. and holidays; admission on week-days usually 2-12 *L.* Season-tickets ('tèssere di abbonamento'), which must bear a photograph of the holder, for all the national monuments, state museums, and excavations, cost 80 *L.* for a fortnight, 125 *L.* for a month, 250 *L.* for three months, and so on. Free passes are given to students, on the production of a certificate from a university or some similar body.

The state collections and excavations are closed on National Holidays: New Year's Day, Epiphany (Jan. 6th), Shrove Tuesday or the preceding Sunday *(martedì, doménica di Carnevale)*, Easter Sunday *(Pasqua)*, April 21st *(Natale di Roma*, p. 250), Ascension Day (usually), Constitution Day *(Festa dello Statuto*, 1st Sun. in June), Assumption *(Assunzione*, Aug. 15th), Sept. 20th (Entry of Italian troops into Rome, 1870), Oct. 28th (Fascists' march on Rome, 1922), All Saints (Nov. 1st), Nov. 4th (Armistice Day), and Christmas Day *(Natale)*; also on the feast-day of the patron-saint of the town and on Sun. during the parliamentary elections. — For holidays observed in Rome, see p. 250.

Theatres. The members of opera companies are recruited by an impresario for each season *(stagione)*, which lasts from the end of Dec. till the end of Carnival (Shrove Tuesday). Italian theatres have no permanent staff of actors, but are occupied by touring companies. Performances begin at 8, 8.30, or 9, and end about midnight. The ticket of admission *(biglietto d'ingresso)* is available as a rule only for standing-room in the pit *(platèa)*. For a box-seat *(palco)*, stall *(poltrona)*, or any other reserved seat an additional ticket must be taken, generally in advance. A few of the best theatres only have cloak-rooms.

Shops (mostly closed from 12 to 3). Fixed prices are now usual, but a discount on large purchases is sometimes allowed. Purchases should not be made in the company or on the recommendation of guides, cabmen, gondoliers, or hotel-servants, who receive a commission at the purchaser's expense.

H. Intercourse with Italians. Guides. Gratuities. Police.

The traveller in a foreign country should do his best to win its respect and friendship for the nation which he represents, by his tact and reserve, and by refraining from noisy behaviour and contemptuous remarks (in public buildings, hotels, etc.) and especially from airing his political views. The Englishman is sometimes criticized for thinking that his oldest clothes are good enough for the Continent. Evening dress should be worn at first-class hotels and in the best seats at theatres and concert-halls. Ladies are not allowed to enter churches bareheaded or in too conspicuous a costume.

Cabmen, gondoliers, porters, and their congeners are often more importunate (especially in the Naples district) than in northern countries, but are quick in understanding the foreigner's wishes. Having chosen a carriage or a boat, the hirer should name his destination (e.g. *al Duomo, all' Isola Bella,* etc.), ascertain the fare *(quanto volete?)*, and in dubious cases ask for the tariff *(la tariffa)*. Bargaining is seldom necessary, but it is essential to come to a previous understanding as to the charge. The boat-fares are always for one rower. If a second tries to thrust himself on the hirer, thus doubling the fare, he may be told *'basta uno'* (one is enough), unless in windy weather. In all cases let the traveller beware of losing his temper; his best weapons are patience and good humour.

Guides *(guide,* singular *la guida)* are to be found at the chief sights and at the hotels. But the maps, plans, and information contained in the handbook will generally enable the traveller to dispense with their services.

Gratuities and 'tips' *(mancia)* have been abolished in hotels and restaurants, in return for a percentage of the bill (see p. xix), but cabmen, gondoliers, porters, sacristans, etc., continue to expect them. The traveller should, therefore, always be well provided with small change. In public galleries where a charge for admission is made, no fees need be given to the keepers *(custodi)*. In private collections 1-2 persons give 2-3 *L.*; 3-4 persons 3-5 *L.* For opening a church-door, cloak-room services, etc., 30-50 c. is enough, for uncovering an altarpiece, lighting candles, etc., from 50 c. to 1 *L.* No reward should be given for unasked services.

Police. The police force is composed of *Carabinieri* (black tunics with scarlet facings) and also, in the towns, of the *Guardia municipale*, or *Polizia civica*. The *Milizia nazionale* (black Fascist shirts) serve on the railways, as frontier guards, and as political police. Beware of pickpockets, particularly at railway stations and custom-houses, in trams, at church-doors, etc.

I. Postal Information.

The **Post Offices** in large towns are open on week-days from 8 a.m. to 7 or 8 p.m. (on Sundays and holidays in the morning only), with a luncheon interval of two or three hours. When possible, it will be found more convenient to have one's mail addressed to the hotel or tourist agency, as the use of the poste restante *(fermo in posta)*, for which a fee of 25 c. per letter is charged, often means a delay of some days. When asking for letters the traveller should show his visiting card besides mentioning his name. Money orders, parcels, registered letters, etc., are not handed over without the production of a passport and sometimes of a witness. When addressing letters to Italian destinations it is advisable to underline the surname *(cognome)* and write it before the Christian name *(nome)*; titles (including the customary 'Mr.' or 'Esq.') should be omitted. Postage-stamps *(francobolli)* are sold also at the tobacconists. The letter-boxes *(buca, cassetta)* are labelled *per le lettere*, for letters, and *per le stampe*, for printed matter.

	Inland	Foreign
Letters	50 c. per 15 gr. (within the town 25 c.)	1 *L.* 25 c. for 20 gr., then 75 c. per 20 gr.
Post Cards	30 c. (within the town 15 c.)	75 c.
Printed Papers	10 c. per 50 gr.	25 c. per 50 gr.
Registration	60 c. (printed papers) or 1 *L.* 25 c. (letters)	1 *L.* 25 c.
Telegrams	2 *L.* for 10 words, then 25 c. per word	See p. xxvi
Parcels	2½ *L.* for 1kg., 5 *L.* for 3 kg., 7½ *L.* for 5 kg.	See p. xxvi

Italian terms: letter, *lettera;* post-card, *cartolina postale;* printed papers, *stampe;* registration, *raccomandazione* (mark the envelope 'raccomandata'); for abroad, *per l'estero.*

Postal packets, insufficiently stamped, are charged on delivery with double the deficiency *(sopratassa).* Reply-paid post-cards *(con risposta pagata)* are obtainable at double rates. Picture post-cards may be sent for 20 c. (for abroad 25 c.) provided that they bear no writing except date, addresses, and formula of courtesy not exceeding five words.

Money Orders *(vaglia postali).* Inland: 40 c. for 25 *L.*, 80 c. for 50 *L.*, 1 *L.* 20 c. for 100 *L.*, 2 *L.* for 200 *L.*, then 50 c. per 100 *L.* To Great Britain and the U.S.A.: 25 c. per 25 *L.*, with an additional charge of 1 *L.* 50 c. for each order. Telegraph money orders are also issued.

Parcels *(pacchi postali),* which must not exceed 5 kg. in weight and 50 cm. in length or breadth (60 cm. by special fee), must be sealed, but may not contain letters. To Great Britain: 14 *L.* 40 c. up to 1 kg., 21 *L.* up to 3 kg., 24 *L.* up to 5 kg. To the U.S.A.: 18 *L.* 60 c. up to 1 kg., 29 *L.* 40 c. up to 5 kg. — Small articles not subject to customs-duty (e.g. flowers) may be sent by sample post *(campione):* 35 c. (for abroad 50 c.) for 100 gr., then 15 c. (abroad 25 c.) per 50 gr., with a maximum weight of 350 gr.

Telegrams. Urgent inland telegrams *(telegramma urgente)* cost 6 *L.* for ten words, then 75 c. per word. Foreign telegrams (prices in gold lire): to Great Britain 30½ c. per word, Switzerland 19 c., Austria 20 c., France 22 c., Hungary 24½ c., Belgium 26 c., Germany 28 c., Sweden 33 c., Holland or Denmark 34 c., Ireland 38½ c., Norway 42 c., Russia 64 c.; to the U.S.A. from 1 *L.* 25 c. per word upwards (according to the state), to Canada 1 *L.* 25 c., to Australia 4 *L.* 10 c., to India 8 *L.* 70 c. — A receipt *(ricevuta)* is given free for inland telegrams, for abroad 25 c.

II. Outline of Italian History.

A. From the Foundation of Rome to the Fall of the Western Empire.

B.C. 754. Foundation of Rome. — Primitive populations. In Central Italy: *Italiot* peoples, embracing *Latins, Umbrians, Oscans (Samnites),* and *Etruscans.* In S. Italy: *Lucanians, Bruttii, Sicels,* and *Greeks.* In N. Italy: *Ligurians, Gauls,* and *Venetians.*

260. First naval victory of the Romans at Mylæ, in the First Punic War.

218-201. Second Punic War. *Hannibal's* victories on the Ticinus and the Trebia (218), on Lake Trasimene (217), and at Cannæ (216). Defeat of *Hasdrubal* on the Metaurus (207).

102-101. *Marius* conquers the Teutones at Aquæ Sextiæ, and the Cimbri at Vercellæ.

88-82. Civil war between *Marius* and *Sulla.*

60. First Triumvirate: *Cæsar, Pompey, Crassus.* — 58-51. Cæsar's conquest of Gaul and first two invasions of Britain. — 49-48. Civil war between Cæsar and Pompey. — 44. Murder of Cæsar. Octavian and Antony defeat the republicans Brutus and Cassius at Philippi (42).

43. Second Triumvirate: *Octavian* (in Italy), *Mark Antony* (in Egypt), and *Lepidus*. Naval battle of Actium (31).
30. *Augustus* (Octavian) sole ruler. Campaigns against the Parthians and the Germans.
A.D. 14-68. Emperors of the Julio-Claudian dynasty: *Tiberius* (14-37; campaigns of his adopted son Germanicus against the Germans; his favourite Sejanus prefect of the prætorian guard); *Caligula* (37-41), *Claudius* (41-54), *Nero* (54-68; Boadicea's insurrection, massacre of Romans in Britain, 61; first great persecution of the Christians, 64).
68-69. *Galba; Otho; Vitellius.*
69-96. Flavian dynasty: *Vespasian* (69-79; campaigns against the Jews and the Batavi); *Titus* (79-81); *Domitian* (81-96).
96-180. Golden age of the Empire: *Nerva* (96-98); *Trajan* (98-117; wars against the Dacians and the Parthians); *Hadrian* (117-138); *Antoninus Pius* (138-161); *Marcus Aurelius* (161-180; war against the Marcomanni).
180-284. Soldier-emperors: *Commodus* (180-192), *Septimius Severus* (193-211), *Caracalla* (212-217), *Alexander Severus* (222-235), *Æmilian* (253), *Aurelian* (270-275), *Probus* (276-282).
284-305. *Diocletian* (last great persecution of the Christians, 303).
306-337. *Constantine the Great*, resident chiefly at Milan; defeats his rival Maxentius near the Milvian Bridge, to the N. of Rome (312); issues the toleration edict of Milan (313), preparatory to the establishment of Christianity as the state religion: sole ruler after 324.
379-395. *Theodosius* prohibits paganism; divides the empire between his sons *Honorius* (395-423, W. Roman emperor in Italy) and *Arcadius* (E. Roman emperor at Byzantium). Honorius transfers his residence to Ravenna, 402.
410. Sack of Rome by *Alaric* the Visigoth.
418. Roman troops withdrawn from Britain.
440-461. *Pope Leo I., the Great.*
452. *Attila* invades N. Italy.
455. Rome pillaged by the Vandals.
476. *Romulus Augustulus* deposed by the Herulian chief *Odoacer*, who is proclaimed king of Italy, but is defeated by the Ostrogoth Theodoric, besieged at Ravenna, and murdered on the surrender of that city.

B. Italy in the Middle Ages.

493-555. Empire of the Ostrogoths. *Theodoric the Great.*
535-555. War between the Ostrogoths *(Totila, Teia)* and the Byzantines *(Belisarius, Narses)*.
555-568. Byzantine supremacy over the whole of Italy.
568-774. Kingdom of the Lombards in North and Central Italy.

590-604. *Pope Gregory I., the Great.*
728. The Lombard king *Liutprand* presents the town of Sutri to the pope.
754-756. The Frankish king *Pepin* marches into Italy against the Lombards and Byzantines, securing the papal supremacy in Rome.
800. *Charlemagne* crowned emperor of the West by *Pope Leo III.*
809 (811). The wars against King Pepin, son of Charlemagne, lead to the foundation of Venice.
962. *Otho I.* re-establishes the Western empire.
1056. *Humbert I.*, Count of Savoy.
1073-1087. *Pope Gregory VII.* (Hildebrand).
1073-1085. Conflict between the German king *Henry IV.* and Pope Gregory VII. The Investiture dispute. Henry IV. and Gregory VII. at Canossa, 1077.
1106-1125. *Emperor Henry V.* Renewal and termination of the Investiture dispute.
1152-1190. *Emperor Frederick I. (Barbarossa).*
1154-1155. Barbarossa's campaign against the Lombard towns. Crowned emperor at Rome. *Arnold of Brescia. Adrian IV.*, the only English pope (1154-59).
1158-1162. Barbarossa's second Italian war. Milan destroyed.
1159-1181. *Pope Alexander III.*
1166-1168. Barbarossa's fourth Italian campaign. Defeat at Legnano, 1176. He meets Pope Alexander at Venice, 1177.
1183. Peace of Constance between Barbarossa and the Lombards.
1190-1197. *Emperor Henry VI.* Annexation of Apulia and Sicily.
1198-1216. *Pope Innocent III.*
1212-1250. *Emperor Frederick II.* Victory over the Lombards at Cortenuova, 1237.
1250-1254. *Emperor Conrad IV.*
1260. *Mastino della Scala*, Podestà of Verona.
1260. Battle of Monte Aperto. Victory of the Ghibellines at Florence.
1266. *Charles I. of Anjou* conquers Naples and Sicily, as a sequel to the defeat of *Manfred* at Benevento.
1268. *Conradin* is defeated at Tagliacozzo and executed at Naples.
1266-1442. The *Angevin Dynasty* at Naples.
1282. Expulsion of the French from Sicily (Sicilian Vespers), which falls to Aragon. — Rule of the guilds (Priori, Gonfalionere) at Florence.
1294. Supremacy of the *Visconti* at Milan.
1297. Venice ruled by an hereditary noblesse.
1305. *Pope Clement V.* leaves Rome; Avignon the papal residence.
1312-1329. *Can Grande della Scala* at Verona.
1342. Overthrow of the Constitution at Florence. Rule of *Count Walter of Brienne*, Duke of Athens.

1343. Oligarchy of rich mercantile families at Florence.
1352. The Venetians under *Andrea Dandolo* defeat the Genoese.
1377. Return of *Pope Gregory XI.* to Rome.
1378. Mob-rule at Florence ('Tumulto dei Ciompi'); then the patrician rule of the *Albizzi*.
1379. The Venetians defeat the Genoese in the lagoons at Chioggia.
1387. *Gian Galeazzo Visconti*, Duke of Milan, captures Verona.

C. Italy since the 15th Century.

Rome and the Popes.	Piedmont, Milan, Venice, Tuscany, Naples.
	1405. Venice gains Verona and Padua.
	1406. Florence captures Pisa.
	1411. Florence annexes Cortona.
	1416. *Amadeo VIII.* created duke of Savoy by *Emperor Sigismund*. In 1439 he is elected Anti-Pope, 'Felix V.', by the Council of Bâle.
1431. *Pope Eugene IV.*	1421. Florence takes Leghorn.
	1434. *Cosimo*, son of *Giovanni de' Medici*, who had been expelled by the Albizzi, returns to Florence.
	1434-1537. Elder branch of the *Medici* at Florence: *Cosimo the Elder* (1434-64); *Piéro* (1464-69); *Lorenzo the Magnificent* (1469-92).
1447. *Nicholas V.*	1442-1496. Naples ruled by the house of *Aragon*.
1455. *Calixtus III.* (Alfonso Borgia of Játiva in Spain).	
1458. *Pius II.* (Æneas Silvius Piccolomini of Pienza).	1450-1535. The *Sforzas* reign at Milan.
1464. *Paul II.*	
1471. *Sixtus IV.* (Francesco della Róvere of Albissola).	1471. The *Este* family dukes of Ferrara.
1484. *Innocent VIII.* (Giovanni Battista Cibo of Genoa).	
1492. *Alexander VI.* (Rodrigo Borgia of Játiva in Spain).	1494. *Piero de' Medici* expelled from Florence by Charles VIII. of France.

Rome and the Popes.	Piedmont, Milan, Venice, Tuscany, Naples.
	1498. *Girólamo Savonarola* burnt as a heretic.
	1502. *Piero Soderini* elected Gonfalionere at Florence.
1503. *Pius III.* (Francesco Piccolomini of Siena). *Julius II.* (Giuliano della Róvere of Albissola).	1503-1707. Naples under the Spanish viceroys.
	1512. *Giovanni de' Medici* (who became Pope Leo X. in 1513) and *Giuliano de' Medici* reinstated in Florence by Spanish troops.
	1512-1519. *Lorenzo*, Piero's son, reigns at Florence.
1513. *Leo X.* (Giovanni de' Medici of Florence).	1515. *Francis I. of France* secures Milan by his victory at Marignano.
	1519-1523. *Giulio de' Medici* (who became Pope Clement VII. in 1523) succeeds Lorenzo at Florence.
	1521-26, 1527-29. Wars in Italy between Charles V. and Francis I.
1522. *Adrian VI.* (of Utrecht).	
1523. *Clement VII.* (Giulio de' Medici of Florence).	1525. Battle of Pavía. Francis I. taken prisoner.
1527. Sack of Rome by the unruly imperial troops under the Constable de Bourbon, who fell in the attack (Sacco di Roma).	1527. Expulsion of the Medici from Florence.
	1530. Florence taken by the imperial troops. *Alessandro de' Medici* made hereditary duke.
1534. *Paul III.* (Alessandro Farnese).	1535-1713. Milan under Spanish rule.
	1537. Murder of Duke Alessandro of Florence.
1550. *Julius III.* (Giovanni Maria del Monte).	1537-1574. *Cosimo I.*, Duke and (from 1569) Grand Duke of Florence, founds the younger branch of the Medici (ended 1737).
1555. *Marcellus II.* *Paul IV.* (Gian Pietro Carafa of Naples).	
1559. *Pius IV.* (Giovanni Angelo de' Medici of Milan).	1558-1597. *Alfonso II.* of Ferrara.
1566. *Pius V.* (Ghislieri of Piedmont).	

Rome and the Popes.	Piedmont, Milan, Venice, Tuscany, Naples.
1572. *Gregory XIII.* (Ugo Buoncompagni of Bologna).	1574-1587. *Francesco de' Medici.*
1582. Institution of the Gregorian Calendar.	
1585. *Sixtus V.* (Felice Peretti).	
1590. *Urban VII.*	
Gregory XIV.	
1591. *Innocent IX.*	
1592. *Clement VIII.* (Ippolito Aldobrandini of Florence).	
1605. *Leo XI.* (Alessandro de' Medici).	
Paul V. (Camillo Borghese).	
1621. *Gregory XV.* (Alessandro Ludovisi).	
1623. *Urban VIII.* (Maffeo Barberini).	
1644. *Innocent X.* (Giambattista Pamfili).	
1655. *Alexander VII.* (Fabio Chigi of Siena).	
1667. *Clement IX.* (Giulio Rospigliosi).	
1670. *Clement X.*	
1676. *Innocent XI.*	
1689. *Alexander VIII.*	
1691. *Innocent XII.* (Antonio Pignatelli).	
1700. *Clement XI.* (Giovanni Francesco Albani).	1706. Battle of Turin.
	1707-1748. Naples under Austrian viceroys.
	1713. *Vittorio Amedeo II.* of Piedmont receives Sicily and is made king.
	1714-1801. Milan under Austria.
	1718. Venice cedes Morea to Turkey (Treaty of Passarovitz or Požarevac).
1721. *Innocent XIII.* (Michelangelo de' Conti).	1720. Piedmont obtains Sardinia in exchange for Sicily. Vittorio Amedeo becomes king of Sardinia.
1724. *Benedict XIII.* (Vincenzo Maria Orsini).	

Rome and the Popes.	Piedmont, Milan, Venice, Tuscany, Naples.
1730. *Clement XII.* (Lorenzo Corsini).	1730-73. *Carlo Emanuele III.*, King of Sardinia.
1740. *Benedict XIV.* (Prospero Lambertini).	1737-1801. Tuscany under the Habsburgs. *Francis Stephen of Lorraine*, Grand Duke of Tuscany (1737-65).
1758. *Clement XIII.* (Carlo Rezzonico of Venice).	1748-1860. Naples under the Bourbons.
1769. *Clement XIV.* (Giovanni Antonio Ganganelli of Rimini).	1765-90. *Leopold*, Grand Duke of Tuscany.
1775. *Pius VI.* (Giovanni Angelo Braschi).	1773-96. *Vittorio Amedeo III.*, King of Sardinia.
	1790-1801. *Ferdinand III.*, Grand Duke of Tuscany.
	1796-1797. *Bonaparte's* victorious campaign in Italy. Peace of Campo Formio. Cisalpine and Ligurian Republics.
	1796-1802. *Carlo Emanuele IV.*, King of Sardinia.
	1797-1805. Venice under Austria.
	1799. The Repubblica Partenopea proclaimed at Naples.
1800. *Pius VII.* (Gregorio Barnaba Chiaramonti of Cesena).	1800. Victory of Bonaparte at Marengo.
	1801. Tuscany a republic, then kingdom of Etruria.
	1802-1821. *Vittorio Emanuele I.*, King of Sardinia.
	1805-1814. Kingdom of Italy embracing Lombardy, Venetia, S. Tyrol, and Istria, with Milan as capital (*Napoleon* king, *Eugène Beauharnais* viceroy). Piedmont, Genoa, Parma, and Tuscany ceded to France.
	1806-1808. *Joseph Bonaparte*, King of Naples.

Rome and the Popes.	Piedmont, Milan, Venice, Tuscany, Naples.
	1808-1815. *Joachim Murat*, King of Naples.
1809-1814. The States of the Church incorporated with the French empire.	1814-1824. *Ferdinand III.* reinstated as grand duke of Tuscany.
	1814. Lombardy and Venice regained by Austria.
	1815. Genoa annexed to the kingdom of Sardinia.
	1816-1825. *Ferdinand I.*, King of the Two Sicilies.
	1821-1831. *Carlo Felice*, King of Sardinia. With him the senior branch of the House of Savoy becomes extinct.
1823. *Leo XII.* (Annibale della Genga of Spoleto).	
1829. *Pius VIII.* (Francesco Saverio Castiglioni of Cingoli).	1824-1859. *Leopold II.*, Grand Duke of Tuscany.
1831. *Gregory XVI.* (Mauro Capellari of Belluno).	1831-1849. *Carlo Alberto* (of the collateral branch of Savoy-Carignano), King of Sardinia.
1846. *Pius IX.* (Giovanni Maria Mastai-Feretti of Senigallia).	
	1848-1849. War between Piedmont and Austria. Carlo Alberto abdicates after his defeat at Novara.
	1849-1878. *Vittorio Emanuele II.*, King of Sardinia.

1859. *Napoleon III.* and *Vittorio Emanuele II* join forces against Austria. Victories of Magenta and Solferino. Lombardy awarded to Sardinia.

1860. Savoy and Nice ceded to France. Garibaldi and the 'Thousand' in Sicily. Tuscany, Modena, Parma, most of the States of the Church, and Naples joined to the kingdom of Sardinia. With consent of the new parliament, Victor Emmanuel on March 17th, 1861, takes the title of King of Italy.

1866. War against Austria. Venice incorporated with Italy.

1870. Rome and the Papal States incorporated with the kingdom of Italy after a plebiscite.

1878-1900. *Umberto I.*, King of Italy. — *Leo XIII.* (Gioacchino Pecci, of Carpineto), Pope.

1900. King Humbert assassinated; succeeded by *Vittorio Emanuele III.* (b. 1869; married Elena, Princess of Montenegro, b. 1873).

1903. *Pius X.* (Giuseppe Sarto, of Riese), Pope.

1911-1912. War with Turkey for the possession of Tripoli, which becomes the Italian colony of Libya.

1914. *Benedict XV.* (Giacomo della Chiesa of Pegli), Pope.

1915-1918. Italy in the Great War.

1915. May 3rd: Denunciation of the Triple Alliance. — May 24th: Declaration of war against Austria-Hungary (against Germany on Aug. 28th, 1916); Italian troops advance in S. Tyrol on either side of the Lago di Garda, towards Trent (as far as Folgaria and Lavarone), and in the Val Sugana (as far as Borgo). — June 6-20th: First attack against the Austrian front on the Isonzo, from Monfalcone to Flitsch. — Between July 1915 and March 1916, five battles on the Isonzo.

1916. In May and June the Austrians advance between the Adige and the Brenta over the plateau of the Sette Comuni, as far as Asiago and Arsiero; from June 15th to Aug. 2nd, Italian counter-attack, regaining almost all the lost territory. — From Aug. to Oct., the 7th, 8th, and 9th battles of the Isonzo; capture of Gorizia and the plateau of Doberdò.

1917. In May-June and Aug.-Sept., the 10th and 11th battles of the Isonzo. — From Oct. to Dec., the German and Austrian armies pierce the Italian front on the N. Isonzo (12th battle of the Isonzo), near Caporetto, and pursue the routed Italian army across the Friulian plain as far as the Piave. The Italians make a stand (with the aid of French and British detachments) at Arsiero, Asiago, the Piave salient, and Monte Grappa.

1918. In June, failure of the Austrian offensive against the Piave and Monte Grappa; the Austrian Empire and its army begin to fall to pieces. — From Oct. 24th to Nov. 4th, the Italian counter-offensive, and especially the passage of the Piave to the N. of Treviso, brings about the utter collapse of the Austro-Hungarian armies at Vittorio Véneto. Signature of the armistice at Padua.

1919. The Treaty of St-Germain, signed by Austria and the Allies on Sept. 10th, gives Italy S. Tyrol as far as the Brenner (including Bozen and Meran), the basin of the Isonzo, Trieste, Istria, and some of the islands of Dalmatia, thus increasing the area of the kingdom from 110,660 to 120,660 sq. M. and its population from 35,959,077 (in 1911) to 42,115,606 (on Dec. 31st, 1925). — Occupation of Fiume by volunteers under the poet D'Annunzio (Sept. 12th).

1922. *Pius XI.* (Achille Ratti of Desio, near Milan; b. March 31st, 1857) is elected Pope on Feb. 6th.

Benito Mussolini (born on July 20th, 1883, at Predappio, near Forlì), chief of the nationalist Fascist party (from 'fascio', bundle, league), marches on Rome with his 'black shirts' and becomes the leader of the government ('Il Duce').

1925-1927. Fascist legislation permeates public life and controls the economic and social development of the country. The Lictor's Rods or Fasces, now recognized as an emblem of the State, have appeared since 1927 side by side with the Royal shield.

III. Chief Attractions.

The following notes may be useful to a traveller who visits Italy for the first time and wishes to become acquainted with her most famous art treasures and natural beauties and the chief places of historical and modern importance.

At the gates of Italy are the *Italian Lakes,* set in beautiful mountain scenery — the Lago Maggiore with the Borromean Isles, the Lago di Como with the Punta di Bellagio, and the picturesque Lago di Garda. The St. Gotthard railway enters the Lombard plain at *Como,* where we see our first great Italian cathedral. Overlooking the plain are the hill-towns of *Bergamo,* the home of Lorenzo Lotto, and *Brescia,* with its antique statue of Victory, Renaissance town-hall, and paintings by Moretto and Romanino. *Milan,* the commercial and industrial centre of Northern Italy, lies in the middle of the Lombard plain. Once the capital of Italy's mightiest dukedom, it still retains a wealth of art treasures. The Castello, the white marble cathedral, and, a few miles away, the *Certosa di Pavia* testify to the patronage which the dukes extended to the arts. In Santa Maria delle Grazie is Leonardo's Last Supper; the Brera and the Poldi-Pezzoli palaces contain fine picture-galleries; the library of the Ambrosiana is world-famous; while the church of Sant'Ambrogio is one of the oldest in Northern Italy. Westwards lies *Turin,* until 1865 the residence of the house of Savoy, a modern industrial city containing some old palaces in the baroque style, a picture-gallery, and fine collections of Egyptian antiquities and of armour. On the Ligurian coast is *Genoa,* with its important commercial harbour, its narrow streets flanked by palaces of the late Renaissance and the baroque period, and its handsome modern buildings. The hill of Castellaccio affords an extensive view of the Italian Riviera.

Eastwards is another approach into Italy, by the Brenner railway, which skirts the picturesque *Dolomites.* The ancient city of *Verona,* dating back to Roman times, lies at the foot of the Alps. The Roman amphitheatre still dominates the town. The Romanesque basilica of San Zeno and the tombs of the Scaligers are memorials of its importance in the middle ages. The ancient Castello has been arranged as a gallery for paintings of the Veronese school. *Padua,* well known for its university and law courts, was also a great centre of art. Here are Donatello's Gattamelata and the famous frescoes of Giotto and Mantegna. *Vicenza's* buildings are of more recent date, being designed by Palladio, whose work influenced European, and especially English, architecture for a long time. On the Adriatic

shore *Venice* is again rising in importance as a commercial harbour. Built on the lagoons by fugitives from barbarian invasions, it grew to be the mightiest republic of Italy, keeping its independence till the arrival of Napoleon. Its trading connections with the East brought it into touch with Byzantine and Oriental art. The Piazza di San Marco, with its church, campanile, and Palace of the Doges, tells the tale of its ancient power and prosperity. Two hundred palaces border the Grand Canal and are mirrored on the surface of the water in beautiful colour harmonies. No wonder Venice was the home of a great school of painting (Bellini, Giorgione, Titian, Tintoretto, Tiepolo, Canaletto, and Guardi), now to be seen at the Academy and the Correr Gallery, and in the many churches of the city. The old industries of lace and glass have survived to the present day. Beyond the lagoon lies the *Lido*, the most fashionable bathing resort in Italy. *Mantua* was the home of the cultured Gonzagas. Their castle contains frescoes by Mantegna and tapestries after Raphael's cartoons, and their Palazzo del Te was built and decorated by Giulio Romano. *Parma* is renowned for its Correggios. *Ferrara's* fame is due to the art-loving princes of Este. *Bologna*, the seat of the oldest university in Europe, has preserved some of its mediæval character (Torre degli Asinelli, Torre Garisenda) and picturesque arcaded streets. In the Museo Civico is a splendid head of Athena, a copy of a Greek masterpiece of the 5th cent. B.C., and the same museum possesses an important Etruscan collection testifying to the ancient origin of the city. The Academy contains paintings of the Bolognese school, which flourished during the 16th and 17th centuries (Guido Reni and the Carracci). *Ravenna* was the capital of the Western empire in the 5th century. Basilicas, baptisteries, churches, Byzantine in style and resplendent with mosaics, bear witness to its importance. Later it became the capital of the Ostrogoths, whose king Theodoric here built for himself a massive mausoleum.

We now cross the Apennines into Tuscany, with its radiant cities. *Pisa* was a great seaport in the early middle ages. Its Romanesque cathedral, its leaning tower, its baptistery, and the Gothic arcades of the Campo Santo form a unique group of buildings. Here the art of sculpture experienced a revival in Gothic times under the leadership of Niccolò and Giovanni Pisano. At the foot of a hill where stood the old Etruscan Fiesole lies *Florence*, the birthplace of the Italian Renaissance. From the 13th to the 16th cent. it occupied a leading position in the world of art. In the centre of the city are Giotto's campanile, the cathedral, crowned by Brunelleschi's dome, and the baptistery with its bronze doors. The churches, cloisters, and palaces (Santa Croce, Santa Maria Novella, Santissima Annunziata, San Marco, Carmine, Palazzo Vecchio, Palazzo Riccardi) are full of paintings and sculptures of the Florentine school. The Uffizi,

the Pitti, and the Bargello galleries contain some of the richest collections in the world. Much of this glory was due to the patronage of the Medici family. They founded the Biblioteca Laurenziana and were the patrons of Michelangelo, who designed their family tomb at San Lorenzo. A magnificent view of the city and the beautiful Arno valley is afforded from the hills of San Miniato and Fiesole. Naturally enough the town still attracts art-loving people from all over the world. On the direct line between Florence and Rome lies *Orvieto,* with its Gothic cathedral. A little to the E. are the Umbrian hill-towns of *Perugia,* the home of Perugino and the Umbrian school of painting, and *Assisi,* where St. Francis lived and Giotto decorated the church. To the W. lies *Siena,* with its cathedral and picturesque piazza presenting a vivid picture of a 14th cent. Gothic town. Here flourished a local school of painting distinguished for its grace and sentiment.

Rome is the richest city of all in historical associations and artistic interests. Its impression is overpowering and cannot be gauged in a brief visit. The traveller may become acquainted with the general lay-out by admiring the view from the Janiculum or the tower of the Capitol. He will visit the ancient ruins of the Palatine, the Forum, and the Colosseum, and will be impressed by the solitary grandeur of the Roman Campagna, the long rows of ruined aqueducts, the Via Appia bordered by tombs. The early Christian times are brought home to him in the catacombs and the churches of Santa Pudenziana, Santi Cosma e Damiano, San Clemente, and Santa Maria Maggiore. He will go to St. Peter's, the greatest church of Christendom, crowned by Michelangelo's dome; and to the Vatican palace, the papal residence with its Stanze and Sistine Chapel, in the decoration of which the most famous artists of the Renaissance competed. Vast collections of sculptures and paintings are housed in the Vatican galleries. The National Museum of the Terme, the Capitoline and Conservatori Museums, the Museo di Villa Giulia, and the small Museo Barracco contain further treasures of ancient art, while the Palazzo Corsini, the Villa Borghese, and the Palazzo Venezia are rich in Renaissance works. In the Palazzo Doria is Velazquez' memorable portrait of Innocent X. Numerous Renaissance and baroque palaces line the streets. The open squares are enlivened by graceful fountains. Frequent church festivals display a pomp worthy of the ecclesiastical capital of the Roman Catholic world. On fine evenings crowds throng the Corso; in the afternoons the Pincio, Villa Borghese, and the Passeggiata Margherita are favourite resorts. The Alban Hills and Sabine Mountains with their lakes, waterfalls, and picturesque ruins afford wonderful excursions. At the mouth of the Tiber, *Ostia,* the ancient harbour of Rome, has been laid bare by recent excavations. The wide scope of the Eternal City attracts pilgrims from many lands.

Study of the works of art is fostered by institutes endowed by the leading nations, and artists still vie for the 'prix de Rome'.

Leaving Rome, we turn S. and passing through beautiful and historic scenery reach *Naples*, situated on one of the finest bays in the world, facing Vesuvius. The National Museum contains an important collection of antiquities, including paintings and bronzes from Pompeii and Herculaneum. Naples has some interesting old buildings, such as the churches of the Angevin period (Cathedral, Santa Chiara, San Giovanni a Carbonara) and the triumphal arches of the Aragonese kings. The chief attraction, however, is its beautiful situation. The park by the sea contains a noted aquarium. Magnificent views can be enjoyed from San Martino, the Posillipo, and Camaldoli. To the W. stretch the Phlegræan Fields with their extinct volcanoes, the Solfatara of Pozzuoli, and Capo Miseno. *Mount Vesuvius*, still an active volcano, is easily visited in a day, the funicular taking its passengers to within a few minutes' walk of the crater. *Pompeii* brings vividly before us the appearance of a Roman provincial town, with its colonnaded courts, its overhanging balconies, and painted walls. A short steamer voyage from Naples takes us to the rocky island of *Capri* and its famous Blue Grotto. To the S. a narrow peninsula juts boldly into the blue sea. On its cliffs *Sorrento* is charmingly situated among lemon orchards. From here a fine road crosses the ridge to the Bay of Salerno and then skirts the coast to the town of *Amalfi*, picturesquely clinging to the rocky cliffs. *Ravello*, farther up on the mountain-side, still retains its Norman-Saracenic character. Further S. lies *Pæstum*, where the ruins of three temples rise on the solitary plain by the sea. They are all that remains of an ancient Greek settlement and they will give the traveller a deep impression of the beauty of Greek architecture. This is the most southerly point which the tourist who does not intend to penetrate into Sicily is wont to reach.

IV. Glossary of Art and other Terms.

Affricano, a dark variegated marble of the Greek island of Chios.

Ambo, reading-desk in early-Christian basilicas; usually in pairs, on the right for the Gospel, on the left for the Epistle.

Apse, apsis, tribuna, semicircular or polygonal ending of a church or its main body, commonly of the E. limb.

Arcade, a series of arches supported by piers or columns, either open or backed by masonry.

Archaic, very ancient, in Greece pre-Phidian; *Archaistic*, in deliberate imitation of the archaic.

Architrave, the lowest member of the entablature, resting on the abacus and connecting one column with another.

Ashlar, hewn or squared stone used in building.

Atrium, the main apartment of a Roman house; also forecourt of a basilica.

Attic, attica, low story, often with pilasters, crowning façade.

Badia, abbey.

Baptistery, baptismal chapel, generally round or octagonal.

Baroque, latest Renaissance style.

Basilica, early rectangular transeptless church with lofty nave, ending in a semicircular apse (tribuna) and with lower aisles.

Borgo, suburb.

Breccia, broccatello, marble conglomerate.

Bucchero, black Etruscan earthenware imitating bronze.

Campanile, the belfry of Italian churches, usually detached.

Campo Santo, burial-ground.

Cancelli, choir-screens in basilicas.

Caryatid, female figure used as a pillar.

Casino, see Villa.

Cella, the shrine of a temple.

Central Structure, a building the ground-plan of which can be enclosed in a circle.

Certosa, Carthusian monastery, Charterhouse.

Chancel, the same as choir (q. v.).

Chapter House, the place of meeting of a chapter or monastery.

Chiostro, cloister.

Choir, the part of a church set apart for the clergy and other officials, commonly the E. part.

Ciborium, altar tabernacle, canopy over the altar, or receptacle for the host.

Cinquecento, 16th century.

Cipollino, white, green-veined Eubœan marble.

Cippus, square boundary stone; less properly, tombstone, often hollowed to contain ashes.

Collegiate Church, a church served by canons or other secular clergy.

Collegio, college, seminary.

Confessio, tomb of saint beneath high altar, origin of crypt.

Conventual Church, church served by monks or regular clergy.

Cornice, the highest member of the entablature.

Cosmato, mosaic-work of marble fragments, coloured glass-paste, and gold-leaf found in Roman churches and called after the artists of that name.

Crypt, a vault beneath a building, wholly or partly underground.

Diptych, double folding tablet in wood, metal, ivory, etc., bearing painting or sculpture.

Drum, cylindrical base of dome.

Ecce Homo, Picture of Christ crowned with thorns.

Entablature, the horizontal mass supported by the columns in Greek architecture, divided into architrave, frieze, and cornice.

Exedra, a recess or hemicycle projecting from an ancient building.

Frieze, the middle member of the entablature, often sculptured.

Gems, cut stones; *cameo*, with figures in relief; *intaglio*, incised.

Giallo antico, yellow, red-veined marble supposed to have been brought from Numidia.

Graffito (sgraffito), engraved design on stone or stucco, filled in with a black composition.

Hellenistic Art, later style, after the time of Alexander the Great.

Herma, a quadrangular pillar terminating in a bust.

Lantern, miniature tower crowning dome.

Loggia, balcony, arcade, hall borne by columns.

Madonna, Virgin and Child.

Monte di Pietà, municipal pawnshop.

Moulding, a general term applied to all the varieties of outline or contour given to the angles of the various subordinate parts and features of buildings, whether projections or cavities, such as cornices, capitals, bases, etc.

Municipio, municipality; often, town hall.

Nave, the main body of a church, occupied by the congregation.

Nero antico, black Laconian marble.

Niello, engraved silver, filled with black metallic cement.

Nimbus, cloud of glory, halo, aureole.

Palazzo comunale, pubblico, town hall.

Palazzo della Ragione, law court.

Pavonazzetto, yellow, blue-veined marble.

Peperino, volcanic tufa, from vicinity of Rome.

Peristyle, row of columns round a court or temple, also the space thus enclosed.

Pietà, a representation of the Madonna mourning over the dead Christ.

Plaquettes, small bronze slabs with reliefs.

Porta Santa, Breccia marble, with red, white, black, blue, and violet combined (used for the Porta Santa, p. 335).

Porticus, a roofed colonnade, either enclosing a space or in a straight line; not to be confounded with *portico*, a porch.

Predella, small transverse painting under altarpiece.

Putto (pl. *Putti*), figure of a child.

Quattrocento, 15th century.

Refectory, *Frater*, the dining-hall of a monastery.

Renaissance, the revival of art and letters under the influence of classical models in the 14th century.

Reredos, *Retable*, the screen at the back of an altar.

Rococo, from 'rocaille', pebblework), the extremely ornate style of the second half of the 18th century.

Rosso antico, brownish-red Greek marble.

Rustica, masonry marked by deeply grooved joints round each stone, the faces of the stones being generally left rough.

Sedilia, the triple seat for the officiating clergy on the S. side of the choir, near the altar.

Spandrel, the space (usually triangular) between the span or curve of an arch and the right angle enclosing it.

Stele, sepulchral slab.

Tarsia, *Intarsia*, kind of mosaic woodwork.

Tondo, round painting or carving.

Tracery, ornamental work in the heads of windows, etc., formed by the crossing or interweaving of bars of stone.

Transept, the cross-limb of a church.

Travertine, limestone from near Tivoli.

Trecento, 14th century.

Tribuna, see apse.

Triclinium, ancient dining-couch, usually running round three sides of the table, each division seating three persons; also, a dining-room.

Triforium ('triple opening'), the second stage or story of a church, between the nave-arcade and the clerestory. In its fully developed form a passage runs round it.

Triptych, treble folding tablet (comp diptych).

Triumphal Arch, in churches, archway forming entrance to choir or transept.

Vault, *Vaulting*, the arched ceiling of a building, of stone or brick. The simplest and most ancient form of vault over a rectangular area is the *Cylindrical*, *Barrel*, or *Waggon Vault*, which springs from two parallel walls. *Groined Vaulting* is formed by the intersection of vaults crossing each other at right angles.

Vescovado, bishopric; also episcopal palace.

Villa, country-house with a large garden; also a public park; the house itself is usually called *Casino* or *Palazzo*.

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1. From Paris to Turin by the Mont Cenis.

499 M. Railway in 15½-19½ hrs. Travellers are recommended to leave Paris by the night-express in order to cross the Alps by daylight. The Rome Express (train de luxe) performs the journey to Turin in 14¾ hrs., to Rome in 27 hrs. (comp. pp. 41, 159, 211). — Customs and passport examination in the train at Modane. — This is the least interesting of the Alpine railway routes (comp. p. 3).

For a detailed description of the route as far as the Italian frontier, see Baedeker's 'Northern France' and 'Southern France'.

196 M. *Dijon* (railway restaurant). — 284 M. *Bourg* (railway restaurant), with the celebrated church of Brou. — 335 M. *Culoz* (railway restaurant), junction for Geneva (Evian, Chamonix). — We then pass, on the right, the *Lac du Bourget* (745 ft.), 11 M. long. — 362 M. *Aix-les-Bains* (railway restaurant), junction for Annecy (Chamonix). — 370 M. *Chambéry* (railway restaurant).

378½ M. *Montmélian* (railway restaurant). Our train now ascends the valley of the *Isère*, while that to Grenoble descends it to the right. — Beyond (386 M.) *St. Pierre d'Albigny* (970 ft.), junction for Albertville and Bourg-St. Maurice (Little St. Bernard, p. 53), the line turns to the right and traverses the valley of the *Arc (Vallée de Maurienne)*. Numerous tunnels and bridges. — 401 M. *St. Jean de Maurienne* (1895 ft.); 409 M. *St. Michel de Maurienne* (2330 ft.).

431 M. **Modane** (3465 ft.; railway restaurant; International & Terminus, good) is the seat of the French and Italian custom-house authorities (comp. above; departure by mid-European time).

The train (view to the left) describes a curve round the village, and, beyond a short tunnel, enters the **Mont Cenis Tunnel**, by which the *Col de Fréjus* is penetrated in a S.E. direction. The tunnel, 7¾ M. in length, was constructed in 1861-70; the transit (electric traction) takes about ¼ hr.

At the S. end of the tunnel is (444 M.) *Bardonecchia* (4125 ft.; Hotels Fréjus, Sommeiller), the first Italian station, frequented in summer and for winter sports. — Near (451 M.) *Oulx* (3500 ft.) the

line enters the picturesque valley of the *Dora Riparia*. — To the left, between two tunnels, a glimpse is obtained of the little town of *Exilles*, with the frontier-fortress of that name. — Below (461½ M.) *Chiomonte* (2525 ft.) the valley contracts, forming a wild gorge *(Le Gorgie)*, of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side. When the valley expands, *Susa*, with its Roman triumphal arch, comes in sight on the left. — 471 M. *Bussoleno* (1425 ft.) is the junction for (4½ M.) Susa.

Beyond (482 M.) *Sant' Ambrogio di Torino* (1160 ft.) the train traverses the *Chiuse*, a narrow pass between *Monte Pirchiriano* (right) and *Monte Caprasio* (left). — 485 M. *Avigliana*. — Beyond (488 M.) *Rosta* the valley expands into the broad plain of Piedmont.

499 M. *Turin*, see p. 43.

2. From Lucerne to Milan. St. Gotthard Railway.

173 M. Express in 6-7 hrs. (fares from Lucerne to Chiasso 38 fr., 26 fr. 80 c., 19 fr.; from Chiasso to Milan 28 *L.*, 19 *L.* 10, 11 *L.* 70 c.); from Sept. 1st to Nov. 15th and from March 15th to May 14th, Pullman Express (1st and 2nd class only) in 5¼ hrs. The Swiss section of the line is worked by electricity. Holders of through-tickets may travel from Lucerne to Flüelen either by steamer (pier near the station) or by railway. — Passport examination between Lugano and Chiasso, customs examination at Chiasso (in the train). — The Gotthard line is in point of scenery and comfort the best way of crossing the Alps into Italy. Finest views on the right as far as Amsteg, from Amsteg to Faido on the left, then on the right, and near Lugano and Como on the left.

Lucerne. — *Railway Restaurant.* — HOTELS. On the lake: *Schweizerhof, Luzerner Hof, National,* and *Palace,* all of the highest class; *Carlton Hotel Tivoli, Montana, Beau-Rivage, Europe, Swan Hotel Rigi, Cecil,* first-class. — Near the station: *Grand-Hôtel & Gotthard-Terminus, Hôtel du Lac, Monopole & Métropole,* first-class; *Wagner, Diana, Hôtel du Nord, Central, Jura, Continental, Berner Hof, Park, Alpina & Moderne,* etc. — TRAVEL AGENCIES. *Thos. Cook & Son,* Schwanen-Platz; *American Express Co.,* Löwen-Str. 6; *C.I.T.* (p. xvi), Schweizerhof-Quai 2.

Lucerne (1437 ft.), with 47,500 inhab., is superbly situated on both banks of the *Reuss*, at the W. end of the *Lake of Lucerne*. The chief sights are the famous Lion of Lucerne, a memorial in honour of the Swiss Guards who fell in defending the Tuileries in 1792, and the adjacent Gletschergarten ('glacier garden'), 5 min. N. of the Schweizerhof-Quai. A fine view is obtained from the Gütsch, at the W. end of the town (tram and funicular; hotel-restaurant).

The railway curves round the town (two tunnels) and then skirts the Küssnacht arm of the Lake of Lucerne, with the Rigi opposite. — 12 M. *Immensee* (1519 ft.), on the Lake of Zug. — 17½ M. *Arth-Goldau*, junction of the line from Zürich. — 25 M. *Brunnen*, on the bay of Uri, the E. arm of the Lake of Lucerne, which the line now skirts. Several tunnels. — 32 M. *Flüelen* (1440 ft.; railway restaurant, with bedrooms; Grand-Hôtel & Adler).

We leave the Lake of Lucerne and ascend the valley of the *Reuss*. — 38 M. *Erstfeld* (1558 ft.). — Beyond (41 M.) *Amsteg-Silenen* (1798 ft.) the train crosses the Kärstelen-Bach (view of the Maderaner Tal to the left, and of the power-house of the Gotthard railway to the right), penetrates the flank of the Bristenstock (10,085 ft.) by means of two tunnels, and crosses the Reuss by a bridge 256 ft. high. On the left bank it crosses the Inschialp-Bach and the Zgraggen-Tal and passes through three tunnels. — Beyond (46 M.) *Gurtnellen* (2428 ft.) it crosses the Gorneren-Bach and enters the *Pfaffensprung Spiral Tunnel* (1614 yds. long; ascent of 115 ft.). After two short tunnels we cross the Meienreuss. Beyond another tunnel we see above on the right the church of Wassen, which seems constantly to shift its position owing to the windings of the line. Beyond the *Wattingen Spiral Tunnel* (1184 yds. long; 76 ft. ascent) the train again crosses the Reuss. — 51 M. *Wassen* (3050 ft.).

The line is now carried over the imposing middle Meienreuss bridge (260 ft. high) and through the *Leggenstein Spiral Tunnel* (1191 yds. long; 82 ft. ascent), beyond which, for the third time, it crosses the wild ravine by the upper Meienreuss bridge. Emerging from the next tunnel on the open hillside, we see Wassen and the winding line far below, and the Rienzenstock (9724 ft.) opposite. Then follow two bridges and the *Naxberg Tunnel* (1709 yds. long; 118 ft. ascent). Near Göschenen we cross the Göschenen-Reuss (view of the Göschenen-Tal to the right, with the grand Damma Glacier). —56 M. **Göschenen** (3640 ft.; good railway restaurant).

Just beyond the station the train crosses the Gotthard-Reuss and enters the **St. Gotthard Tunnel** (highest point 3786 ft. above sea-level). The tunnel, constructed in 1871-80, is about $9^1/_2$ M. in length, 26 ft. broad, and 20 ft. high, and has a double track. Trains take 13 min. to pass through it. Beyond it are fortifications.

66 M. **Airolo** (3756 ft.; railway restaurant), in the upper *Ticino Valley*. — The train crosses the Ticino, passes through a short tunnel, and enters the defile of *Stalvedro*. The valley expands near (70 M.) *Ambri-Piotta* (3255 ft.; cable railway to Lake Ritom, with electricity works). — Beyond (73 M.) *Rodi-Fiesso* (3100 ft.) the Monte Piottino (Platifer) projects into the valley from the N. The Ticino descends the gorge in waterfalls. The railway crosses the gorge, passes through two short tunnels, and enters the *Freggio Spiral Tunnel* (1713 yds.), to emerge again in the gorge, 118 ft. lower down. We again cross the Ticino in the midst of grand scenery and thread several tunnels, including the *Prato Spiral Tunnel* (1706 yds.; 118 ft. descent). Beyond the last short tunnel the fertile valley of Faido, with the first chestnut-trees, is disclosed. We return to the left bank. Tunnel.

78 M. **Faido** (2487 ft.), the capital of the *Leventina*, already quite southern in character. On the right the Piumogna forms three waterfalls. — We follow the left bank of the Ticino, traversing

A
Cinque Vie
Bioggio
B
Bellinzona
Tassagno
C
Bellinzona
Tessereta
D
Soldino
Gemmo
873
Via Cantonale
Via Livento
F. Maraini
Gerroli
Monacco
F. Musso
Via Gotthardo
Via Livento
Via Cantonale
Subbriau
Via Cantonale
Via Monte Ceneri
Via Lavallo
Seminario Diocesano
Moretto
Via Monte Ceneri
Clinica Luganese
Besso
Besso
Bosta
Via Monte Ceneri
Moncucco
Via Monte Ceneri
Stazione
Convento Cappuccini
Via Pessina
Via Pessina
Via Pessina

Wagner & Debes, Leipzig

Kilom. 1:150 000 Engl. M.
Bellinzona
M. Gradiccioli 1937
Mezzovico
M. Brè 965
M. Ligorio 1162
Scareglia
Sigirino
Osigmano
Bidogno
Taverne
Torricella
Pizzo
Ferraro
Pontet
Sala
Cagiallo
Serrete
Settolone
Oregno
Soltvico
Cima del Palazzo
Sasso Grande
Mugena
Arosio
Villa
Cadro
Vezio
Lamone
Cimadera
Cremenaga
Fescoggia
Graves
Breno
Cavesco
Canobbio
Soragno
M. Boglia
Cademario
Bosco
Vezia
Pozza
Rotino
Albogasio
Montaccio
Tesserete
Pregassona
Aranno
Bedano
Massagno
Bre
Cima Bedeg di Carona
Viganello
Cureggia
Cantine di dentro
Curio
Agno
Muzzano
Sorengo
LUGANO
Castagnola
Varnate
Paradiso
Cantine
Monte Caprino
Pura
Neggio
Magliaso
Castellaccio
Cavalcanto
Caprino
Lanzo
Caslano
Carabbia
Campione
Fornace
Ponte Tresa
Agra
Sessa
Sigirino
Grancia
Massallino
Barbengo
Arogno
Lavena
Melide
Carona
Bissone
Ardenno
Brusino piano
Torricello
Arbostora
Brusino Arsizio
Morcote
Melano
Cuasso al Monte
Cuasso al Piano
Porto Ceresio
Riva
S. Vitale
Capolago
Muggio
Cabbio
Geographisch-Artistl. Inst. Wagner & Debes Leipzig
Varese Milano
Como Milano

a well-wooded district. Cascades descend from the cliffs on either side, the finest being the veil-like fall of the Cribiasca, on the right, just short of (82 M.) *Lavorgo* (2021 ft.).

Below Lavorgo the Ticino forces its way through the *Biaschina* ravine to a lower region of the valley and forms a fine waterfall. The railway descends on the left bank by means of two spiral tunnels: the *Pianotondo Tunnel* (1649 yds.; 115 ft. descent) and the *Travi Tunnel* (1692 yds.; 118 ft. descent).

We now reach the lower zone of the Valle Leventina, cross the Ticino, and recross it beyond (86 M.) *Giornico* (1480 ft.).

94 M. *Biasca* (971 ft.), with a Romanesque church on a hill. — 101 M. *Claro* (830 ft.), at the foot of the Pizzo di Claro (8921 ft.). — Beyond (104 M.) *Castione* (800 ft.) the train passes the mouth of the Val Mesocco (Bernardino Road), crosses the *Moèsa*, and beyond a short tunnel, comes in sight of Bellinzona.

105½ M. **Bellinzona** (800 ft.; railway restaurant; Hotel International; Poste, Suisse, & Métropole; etc.), capital of the canton of Ticino, a thoroughly Italian town of 6000 inhab., is the junction for Locarno and Luino (see p. 11). Above it rise three picturesque castles rebuilt in the 15th cent.: the *Castello San Michele* to the W., the *Castello Montebello* and the *Castello Corbario* to the E.

The railway to Milan tunnels below the Castello Montebello. — At (108 M.) *Giubiasco* the lines to Lago Maggiore (p. 11) diverge to the right. Our line ascends the slopes of *Monte Ceneri* (1785 ft.). Cadenazzo (p. 11) lies below, on the right. Three tunnels. View, to the right, of the Ticino valley and the N. end of Lago Maggiore. The train penetrates Monte Ceneri by a tunnel, 1840 yds. long. — At the S. end, in a sequestered valley, lies (115 M.) *Rivera-Bironico* (1558 ft.). — Descending the valley we reach (120 M.) *Taverne* (1109 ft.). Beyond *Lamone* (1033 ft.) the train threads the *Massagno Tunnel* (1135 ft. above sea-level) and reaches the *Lake of Lugano*.

124 M. **Lugano.** — The Railway Station (1102 ft.; Pl. C, 2; restaurant; view, see p. 6) is connected with the town by a tramway (p. 6) and a funicular (Pl. C, 2, 3; 4 min.; fare 15 c.). — Steamers, see p. 6.

Hotels (omnibuses from the chief hotels meet trains and steamers). On the lake: **Park* (Pl. b; B, 4), 160 beds, **Grand & Palace* (Pl. a; C, 1, 2), 220 beds, both with gardens, **Splendide* (Pl. c; A, B, 5), 125 beds, in these three R. from 6, with bathroom from 12, B. 2½, L. 6½, D. 7½, P. from 18 fr.; **Lloyd Hotel National* (Pl. ll; C, 3), 110 beds from 6, B. 2, L. 5, D. 6, P. from 14 fr.; *Walter* (Pl. p; C, 3), with restaurant, 170 beds at 4-7½, B. 1¾, L. 5, D. 5 fr., recommended for passing travellers; *International* (Pl. il; C, 4), 115 beds from 4, B. 1¾, L. 4½, D. 5, P. from 12 fr., good. — In the inner town: *Central & Poste*, near the post office (Pl. D, 3), with café-restaurant, 48 beds from 3½ fr.; *Grütli*, at the bottom of the funicular (Pl. C, 3), with restaurant, R. 2½ fr., well spoken of. — Near the station: **Métropole & Monopole* (Pl. x; B, 4), with garden, 100 beds from 6, B. 2½, L. 6, D. 7, P. from 16 fr.; **Bristol* (Pl. y; B, 4), 120 beds from 6, B. 2, L. 5½, D. 6½, P. from 15 fr.; *St. Gotthard-Terminus* (Pl. k; C, 3), 70 beds from 4, P. from 14 fr., well spoken of; **Continental-Beauregard* (Pl. i; B, 3), with garden, 100 beds from 4½, P. from 13 fr.; *Adler* (Pl. s; C, 2),

good, 50 beds at 4½-6, P. 12-15 fr.; *Weisses Kreuz & Pension Schiller*, opposite the Adler, 125 beds from 3½, P. from 12 fr., well spoken of; *Erika-Schweizerhof* (Pl. q; C, 2), 30 beds at 3½-5, P. 11-14 fr. — At Paradiso (p. 7): **Europe* (Pl. v; A, 6), 120 beds from 7, B. 2½, L. 5½, D. 6½, P. from 16 fr.; **Eden* (Pl. n; B, 6), 75 beds from 6, B. 2, L. 5, D. 6, P. from 16 fr.; **Beaurivage* (Pl. m; A, B, 6), 63 beds from 5, P. from 14 fr.; **Victoria* (Pl. vi; A, 6), 80 beds at 4½-7, P. 13-16 fr.; *Bellevue au Lac* (Pl. h; A, 5), 60 beds from 5, P. from 13 fr., *Bellerive-Ziebert*, opposite, 30 beds, P. from 11 fr., both good; *Meister* (Pl. me; A, 6), 120 beds from 5, P. from 13 fr., *Ritschard* (Pl. w; A, 6), 100 beds from 4½, P. from 12 fr., both in the village; *Esplanade Ceresio*, 80 beds at 3½-5, P. 9-12 fr.; *Schmid* (Pl. dw; A, 6), at the San Salvatore station, 35 beds from 3½, D. 4, S. 3½ fr., good.

Restaurants. *Biaggi* (Pl. 1; C, 3), Via Pessina 5; *Kursaal* (Pl. D, 3; concerts in the afternoon and varieties in the evening); *Gambrinus*, Piazza della Riforma (Pl. C, 3). — Cafés. *Huguenin*, near the Kursaal; *Casino Cecil*, near the Hotel Bellevue; *Riviera-Sportsman*, Riva Vincenzo Vela (Pl. C, 3); *Iacchini*, Piazza Alessandro Manzoni (Pl. C, D, 3). Confectioners. *Vanini*, Via Nassa 28 (Pl. C, 3); *Zehnder*, Riva Vincenzo Vela (Pl. C, 3).

Post Office (Pl. D, 3), Via Pietro Peri. — Cabs. 1 fr. 20 c. per km. (1 fr. 60 c. at night); 20 c. per 2 min. wait; trunk 1 fr.

Tramways (15-20 c.) from the Piazza Manzoni (Pl. C, D, 3) to the *Federal Station* and *Besso;* to *Paradiso* and the *San Salvatore* station; to *Cassarate;* and to *Molino Nuovo*. — Electric Railways from the station S.W. to Ponte Tresa, see p. 16; N. to *Tesserete;* from the Piazza Manzoni N. to *Dino*. — Motor Post (sometimes open cars) to *Morcote* (p. 17), etc. — Motor Coaches to *Locarno* (p. 11), *Lake of Como*, *Milan*, etc.

Steamers (see p. 16) ply on the Lake of Lugano from Ponte Tresa (for Lago Maggiore) and Porto Ceresio (for Varese) via *Lugano-Paradiso* (Pl. B, 6; for the Salvatore mountain railway), *Lugano-Centrale* (W. pier; Pl. C, 3), and *Castagnola* (Pl. G, 4) to *Portezza* (for the Lake of Como). From Lugano-Centrale (E. pier; Pl. D, 3) via Paradiso to *Capolago* (for the Generoso mountain railway, p. 7) in 1-1½ hr. (June-Sept. only; 2 fr. 5, 1 fr. 20 c.). — Motor Boats ('battellini a motore') ply on the lake from April to Oct. to *Caprino* and *Gandria* (return fare 1 or 1½ fr.).

English Church (Pl. B, 4; St. Edward's). — Golf Course (9 holes) at Magliaso (p. 16). — Bookseller and stationer. *A. Arnold*, Via Luvini.

Inquiry Office ('Pro Lugano'), Piazza Manzoni, at the Municipio (Pl. C, 3). — Travel Agencies. *Thos. Cook & Son*, Riva Vincenzo Vela 8 (Pl. C, 3); *American Express Co.*, at the Grand & Palace Hotel (p. 5); *C.I.T.* (p. xvi), Piazza Rizziero Rezzonico.

Lugano (905 ft.), the most important town in Canton Ticino, with 13,400 inhab., is charmingly situated on the lake of that name (comp. p. 16). The old town, quite Italian in character, with its arcaded houses, open-air shops and workshops, and handsome Renaissance church (*San Lorenzo;* Pl. C, 2), extends from the lake up the hillside towards the railway station. By the lake and on the hill are numerous villas with large gardens, mostly now hotels and pensions. The beautiful scenery of the environs is typical of the Southern Alps. Beautiful view from the terrace by the railway station: to the S. rises the curiously shaped Monte San Salvatore; to the E., across the lake, is the Monte di Caprino; to the right of it, Monte Generoso (p. 7); on our left are Monte Brè and Monte Boglia (4060 ft.); to the N. opens the broad valley of the Cassarate, backed by mountains, among which Monte Camoghè (7305 ft.) and the jagged Sasso Grande (4895 ft.) are conspicuous.

On the S. side of the old town overlooking the lake, lie the *Piazza Alessandro Manzoni* (Pl. C, D, 3) and, to the E. of it, the *Parco Civico* (Pl. D, E, 3). To the S.W. of the Piazza Manzoni is the old convent-church of *Santa Maria degli Angioli* (Pl. C, 4), containing three frescoes by Bernardino Luini: on the wall between the choir and nave, the Passion, with numerous figures (1529); on the left wall, the Last Supper; in the first chapel on the right, a Madonna (fee to the sacristan, 25-50 c.). From the church a promenade, commanding beautiful views, skirts the lake to (¼ hr.) *Paradiso* (hotels, see p. 6).

The ***Monte San Salvatore** (3000 ft.) is ascended by a funicular (1808 yds. long; in ½ hr.; fare 3, down 2, return-ticket 4, on Sun. and holidays 2 fr.). The lower station (Pl. A, 6; 925 ft.) lies at the terminus of the tramway (see p. 6), ¼ M. from the steamer-pier Lugano-Paradiso (p. 6). — The line crosses the St. Gotthard railway and a viaduct (113 yds. long) to the halfway station of *Pazzallo* (1627 ft.; change trains). It then ascends over dolomite rock (gradient 6 : 10) to the upper terminus (2894 ft.; Vetta, 20 beds from 4, B. 2, L. or D. 5 fr.), whence we walk in 7 min. to the top (*Vetta;* with a pilgrimage-chapel). Superb view of the Lake of Lugano, the mountains, and their wooded slopes sprinkled with villas. To the E. above Porlezza rises Monte Legnone (p. 19); to the N. above Lugano Monte Camoghè (p. 6); to the left of this the distant Rheinwald Mts.; to the W. Monte Rosa and other Valaisian Alps. Morning light best.

Another pleasant excursion may be made to **Monte Brè** (3061 ft.). Tramway (see p. 6) to *Cassarate* (Pl. G, 3), and funicular (1749 yds. long) thence (fare 3, down 2 fr.; return-ticket 4, on Sun. 2 fr.) viâ *Suvigliana* (1289 ft.; change) and *Aldesago* (1952 ft.) to the summit (Kulm Hotel). Magnificent view of the lake and the Alps.

On leaving Lugano the Railway to Milan crosses the *Tassino Valley* by a viaduct 130 ft. high (view of Lugano to the left), skirts Monte San Salvatore, passes under its N.E. spur, and skirts the W. bank of the lake. From (128½ M.) *Melide* (905 ft.) both road and railway cross the lake by a stone causeway (900 yds. long; fine views) to *Bissone,* on the E. bank (p. 17). Two short tunnels. — 130½ M. *Maroggia* (928 ft.), at the W. base of Monte Generoso.

133 M. **Capolago** (910 ft.; Alberghi Svizzero, Italia), at the S.E. end of the Lake of Lugano. Steamer from Lugano, see p. 6.

From Capolago to the Monte Generoso, rack-and-pinion railway (from June to Sept.) in 1½ hr.; fare to the top and back 13 fr. (Sun. 7 fr.). - The trains start from the pier at Capolago and call at the St. Gotthard railway station. The line then ascends the steep rocky slope (gradient 1 in 5); view of the plain as far as Milan, on the right Monte Bisbino (4347 ft.). - 4 M. *Bellavista* (4005 ft.; Hôtel des Alpes). A path leads hence S. in 8 min. to the Belvedere (4035 ft.), affording a beautiful view of the Lake of Lugano, and of the snow-mountains from the Gran Paradiso to the St. Gotthard. About 7 min. E. of the station is the *Hotel Monte Generoso-Bellavista (3960 ft.; 100 beds from 4, B. 2, L. 5, D. 6 fr.). — 5½ M. *Generoso-Kulm* or *Vetta* (5262 ft.; Kulm, with a good restaurant, 50 beds from 3½, B. 2, D. 6, S. 4½ fr.). We walk hence in 15 min. to the summit of ***Monte Generoso** (5590 ft.). Superb view of the Alpine chain from Monte Viso to the Corno dei Tre Signori (to the S. of the Ortler), of the plain of Lombardy (S.), with the towns of Milan, Lodi, Crema, and Cremona, and of the Apennines. Morning light best.

135½ M. *Mendrisio* (1089 ft.), with 4000 inhabitants.

140½ M. **Chiasso** (790 ft.; railway restaurant), the last Swiss town (passport and customs examination, see p. 3). — The line pierces the *Sasso Cavallasca* by a tunnel 1¼ M. long. On the left is a view of the Lake of Como.

143½ M. **Como.** — Railway Stations: *Stazione Como San Giovanni*, 10 min. S.W. of the quay (tram), for the St. Gotthard route and the line to Lecco (26 M.; p. 22); *Stazione Como Lago* or *Ferrovie Nord-Milano*, 4 min. E. of the quay, for Saronno (p. 13) and Milan (28½ M. in 1¼-1¾ hr.), and for Varese and Laveno (p. 13). — Steamers, see p. 18. — Travel Agency. *C.I.T.* (p. xvi), Piazza Cavour 1. — Motorbuses to Milan (by the motor road, p. 26; 1½ hr.; 2.3 *L.*), Menaggio (1¾ hr.), and Varese (1¼ hr.); to Colico and Bellagio, see p. 18.

Hotels. **Plinius*, Lungo Lario Trieste, 200 beds from 30, B. 8, L. 25, D. 35, P. from 75 *L.*; **Métropole & Suisse*, 150 beds from 20, B. 6, L. 20, D. 25, P. from 50 *L.*, *Volta*, good, 90 beds from 20, B. 7, L. 22, D. 27, P. from 65 *L.*, both near the quay, with café-restaurants; *Barchetta*, Piazza Cavour, 40 beds at 16-18 *L.*; *San Gottardo*, near the Piazza Volta, plain but good, 86 beds at 12-18, P. 40-50 *L.*; *Stazione*, Via Gallio, 4 min. from the state railway station, 30 beds from 12 *L.* — *Restaurant Plinius*, Piazza Cavour.

Como (663 ft.), the Roman *Comum*, capital of a province, with 46,500 inhab., old town-walls, and large silk factories, lies at the S.W. end of the Lake of Como (comp. the map, p. 17) and is enclosed by wooded mountains. From the quay (Piazza Cavour) a street leads S.E. to the Piazza del Duomo, on the left side of which is the *Broletto* (built in 1215; restored in 1900), an old court-house, now a public hall, with alternate courses of light and dark stone. The *Cathedral*, one of the finest in N. Italy, begun entirely of marble in the Gothic style after 1396, was finished in the Renaissance style by the brothers Rodari in 1487-1519. Flanking the richly sculptured portal are statues (1498) of the elder and the younger Pliny, natives of Comum. — A statue of Count Alessandro Volta (b. 1745 at Como; d. 1827), pioneer of electricity, after whom the 'volt' is named, is in the Piazza Volta, S.W. of the quay. — On the hillside to the S. of the town is the 11th cent. basilica of *Sant'Abbondio*.

On the Punta di Geno (p. 22), on the E. bank of the lake, 20 min. N. of the quay, lies the *Villa di Geno*, now municipal gardens, with a fashionable restaurant. — A funicular (⅔ M. long; up 3 *L.* 40, up and down 5 *L.* 15 c.) ascends every ½-1 hr. from the N. end of the Borgo Sant' Agostino (p. 22), 7 min. N. of the quay, to (¼ hr.) **Brunate** (2359 ft.; Grand-Hôtel Milan & Brunate, 180 beds; several other hotels and restaurants), with its colony of villas and superb view of the plain of Lombardy and the Alps as far as Monte Rosa (morning light best).

On the W. bank of the lake, on the road to Cernobbio (2½ M.; p. 21), lies (20 min. from the quay at Como and on the tramway from Como to Maslianico) the *Villa l'Olmo*, the largest on the lake, built in 1782, with a charming park (visitors admitted).

147 M. *Albate-Camerlata* (p. 13), at the foot of a hill crowned with the *Castello Baradello* (1414 ft.). — 149 M. *Cucciago* (1140 ft.); 153 M. *Carimate* (970 ft.). The hilly country to the left is the Brianza (p. 22); the rugged Monte Resegone rises in the background. — 159 M. *Seregno*, junction of a branch-line to Bergamo (25 M.; p. 22).

164½ M. **Monza** (530 ft.; Castello & Falcone, 40 beds), an industrial town of 43,000 inhab., has an ancient cathedral, where the famous 'Iron Crown' of the Lombards is preserved. The palace was relinquished by the King in 1919 (comp. p. 205) and is now occupied by a school of arts and crafts (exhibition every two years); the motor racing track in the park is 6¼ M. long. Branchline to Lecco (p. 22).

173 M. *Milan*, see p. 24.

3. From Berne or Lausanne to Milan and Genoa. Lötschberg and Simplon Railway.

From Berne to Milan, 174 M., express in 6½ hrs. (60 fr., 22 fr. 95, 16 fr. 30 c. and 74 *L.* 50, 50 *L.* 50 c., 30 *L.*). The Swiss section of the line is worked by electricity. From Lausanne to Milan, 192 M., train de luxe (Simplon-Orient Express, from Paris to Milan, Venice, Trieste, etc.) in 6 hrs.; express in 6¼-7¾ hrs. (32 fr. 60, 22 fr. 95, 16 fr. 30 c. and 74 *L.* 50, 50 *L.* 50 c., 30 *L.*). — The line to Genoa diverges at Arona; from Lausanne to Genoa, 261½ M., express in 10½ hrs. — Passport and customs examination in the train, for heavy luggage at Domodossola.

From Berne the line runs S.E. viâ (19 M.) *Thun* to (26 M.) *Spiez*, on the W. bank of the Lake of Thun; it then turns S. to enter, beyond (45½ M.) *Kandersteg*, the **Lötschberg Tunnel** (9 M. long, transit 12 min.; 4082 ft. above sea-level), constructed in 1906-12, which penetrates the main ridge of the Bernese Oberland. — Beyond (60 M.) *Hohten* we have a magnificent *View of the *Rhone Valley*, the bed of which lies 1300 ft. below us. — 72 M. *Brig* (see below; express from Berne in 2½ hrs.).

From Lausanne the journey along the N. bank of the Lake of Geneva to (18 M.) *Villeneuve*, and up the Rhone Valley to (32 M.) *St. Maurice*, (41½ M.) *Martigny*, (57½ M.) *Sion*, (67½ M.) *Sierre*, and Brig takes 2¼-3 hrs. — 90½ M. **Brig** or **Brigue** (2234 ft.; railway restaurant: Victoria, at the station; Couronne & Poste, in the town) is the junction for the Lötschberg and Furka railways and the starting-point of the Simplon railway. — The latter soon quits the valley of the Rhone and enters the **Simplon Tunnel**, the longest in the world (12¼ M.). It consists of two separate parallel tunnels, 56 ft. apart, each with a single line, constructed in 1898-1906 and 1912-22. From the N. entrance (2251 ft.) the line ascends to its highest point (2313 ft.), 7005 ft. below the top of the mountains (Swiss-Italian frontier) and then descends to the S. end (2080 ft. above sea-level). Transit 20-25 min.; electricity is the motive power.

103½ M. *Iselle di Trasquera*, in the picturesque Val Divedro, watered by the *Diveria*, is guarded by fortifications. — After a long spiral tunnel we pass (107½ M.) *Varzo* (1750 ft.) and cross the Diveria in a picturesque ravine. The vegetation now assumes a southern character: chestnuts, figs, mulberries, vineyards, and fields of maize abound. — 113 M. *Preglia* (1089 ft.), where the Diveria falls into the

Toce or *Tosa*, a stream descending from the *Val Antigorio* on the left. The broad fertile valley now takes the name of *Valle d'Ossola*.

115½ M. **Domodòssola** (911 ft.; railway restaurant; Hotels Terminus, Milan, Sempione Vecchio), a town of 6150 inhab., on the Toce, is the seat of the Swiss and Italian custom-house authorities. Fine view from the Calvary Hill, ½ hr. S.

Light railway to *Locarno*, see p. 11.

From Domodossola to Novara, 56 M., railway in 3 hrs. — The line runs to the W. of the Simplon Railway (see below), and descends the Valle d'Ossola, then turns S., and beyond (23½ M.) *Omegna* follows the E. bank of the pretty *Lago d'Orta* (952 ft.; 6 sq. M.). — 29 M. *Orta-Miasino*. **Orta** (960 ft.; Belvedere, 80 beds at 8-12 *L.*, with English church services in April, May, and Sept.), a small town of 850 inhab., lies 25 min. W., on the lake below and at the S.W. base of Monte d'Orta (1315 ft.; fine view; pilgrimage-chapels). — 37 M. *Borgomanero*. Branch-line to Santhià, see p. 42. — 56 M. *Novara*, see p. 42.

The train (views to the left) crosses the river, which divides into several arms and fills the floor of the valley with its debris. — 123½ M. *Vogogna* (715 ft.), with a ruined castle, 125½ M. *Premosello*, 128 M. *Cuzzago*, three stations on the Novara line also (see above). On the left are the marble quarries of *Candoglia*. — 132½ M. *Mergozzo* (670 ft.), at the W. end of a lake which the deposits of the Toce have separated from Lago Maggiore.

134 M. *Pallanza-Fondo Toce* (railway restaurant). Tramway in 25 min. to Pallanza (p. 14).

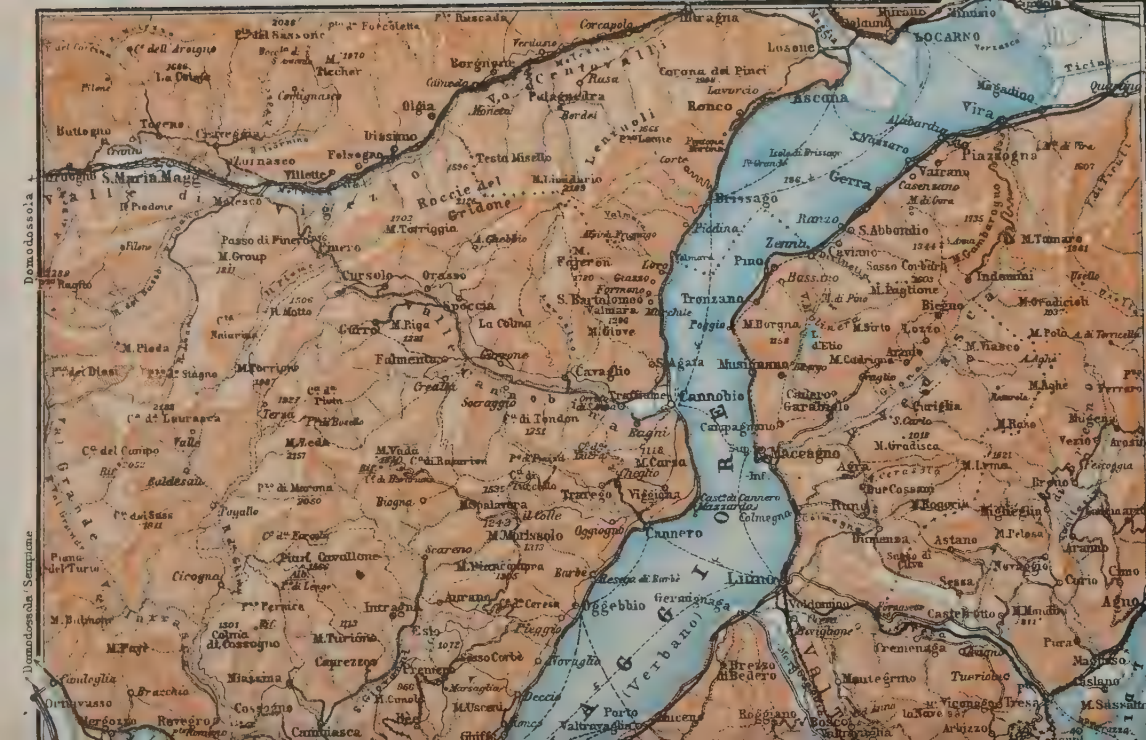
The train crosses the Toce and at *Feriolo* (p. 14) reaches the Lago Maggiore (p. 12), which it skirts by means of tunnels, cuttings, and embankments. — 137 M. **Baveno** (p. 14; railway restaurant). Between the tunnels we get a *View (to the left) of the Borromean Islands (p. 14) and the opposite bank of the lake. — 139½ M. **Stresa** (p. 15; railway restaurant), 143½ M. *Belgirate* (p. 15), 145 M. *Lesa* (p. 15), 147½ M. *Meina* (p. 15), all steamer-stations also.

150½ M. **Arona** (railway restaurant; p. 15), junction for Genoa (see p. 11).

The Milan train rounds the S. margin of Lago Maggiore and crosses the *Ticino*. — 156 M. *Sesto Calende*, on the line from Bellinzona to Genoa (p. 11). — 161½ M. *Somma Lombardo* (921 ft.), near the battlefield 'on the Ticinus', where Hannibal defeated P. Cornelius Scipio in 218 B.C.

166½ M. *Gallarate* (780 ft.), junction for the electric railway Milan-Porto Ceresio (p. 17) and for a branch-line to Laveno (p. 13). — 171 M. *Busto Arsizio* (738 ft.), with a domed church of 1523, is also a station on the Novara-Seregno line. — 174 M. *Legnano* (653 ft.), with 26,250 inhab., an industrial town, where the Milanese defeated Barbarossa in 1176. — 183½ M. *Rhò* (p. 41), with a domed church of the 16th and 18th centuries.

192 M. *Milan*, see p. 24.


Intragna
Locarno
Losone
Ascona
Ronco
Brissago
Gerra
Piazzogna
Vira
Magadino
Tenero
Contra
Losone
Corona dei Pinci
Lavorcio
Verdasio
Borgnone
Rusa
Palagnedra
Corcapolo
Verdasio
Muralto
Minusio
Solduno
Orselina
Monti della Trinità
Madonna del Sasso
Pedemonte
Cappella
Brione
Sopra Minusio
Sotto Minusio
Tegna
Verscio
Cavigliano
Gordola
Riazzino
Cugnasco
Gerra (Verzasca)
Sonogno
Frasco
Corippo
Lavertezzo
Brione (Verzasca)
Mergoscia
Vogorno
Arcegno
Ponte Brolla
Maggia
Someo
Cevio
Bignasco
Avegno
Gordevio
Riveo
Peccia
Fusio
Prato
Sornico
Dalpe
Airolo
Quinto
Dazio
Faido
Chiggiogna
Lavorgo
Giornico
Personico
Pollegio
Biasca
Osogna
Claro
Cresciano
Arbedo
Castione
Bellinzona
Gudo
Cadenazzo
Monteceneri
Rivera
Bironico
Camorino
Giubiasco
Sementina
Gnosca
Gorduno
Moleno
Preonzo
Lodrino
Osogna
Iragna
Cresciano
Pianezzo
Carasso
Sant'Antonino
Cugnasco
Gerra Gambarogno
Vairano
Caseroano
Indemini
Vezio
Alzasca
Mergoscia
Orselina
Madonna del Sasso
Cappella
Brione
Sopra Minusio
Sotto Minusio
Tegna
Verscio
Cavigliano
Gordola
Riazzino
Cugnasco
Gerra (Verzasca)
Sonogno
Frasco
Corippo
Lavertezzo
Brione (Verzasca)
Mergoscia
Vogorno
Arcegno
Ponte Brolla
Maggia
Someo
Cevio
Bignasco
Avegno
Gordevio
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Peccia
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Dazio
Faido
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Carasso
Sant'Antonino
Cugnasco
Gerra Gambarogno
Vairano
Caseroano
Indemini
Vezio
Alzasca
Domodossola
Domodossola Semplone
Valle Maggia
Valle Verzasca
Valle Leventina
Valle Riviera
Valle Blenio
Valle Capriasca
Lago Maggiore
Lago di Lugano
Monte Tamaro
Monte Generoso
Monte Gambarogno
Monte Ceneri
Monte Camoghè
Monte Gridone
Monte Zeda
Monte Limidario
Monte Torriggia
Monte Pedrazzini
Monte Cristallina
Monte Prosa
Monte Rosso
Monte Piottino
Monte Piambello
Monte Lema
Monte Boglia
Monte Caslano
Monte Sassalto
Monte Vicenago
Monte Tresa
Monte Arbizzo
Monte Boscoo
Monte Rossiano
Monte Porto
Monte Valtravaglia
Monte Ghiffa
Monte Cannero
Monte Oggiogno
Monte Marksolo
Monte Vigezzo
Monte Cossano
Monte Rogorio
Monte Righetto
Monte Astano
Monte Sessa
Monte Curio
Monte Agno
Monte Magliaso
Monte Pura
Monte Lugano
Monte Tresiolo
Monte Cimo
Monte Gridone
Monte Zeda
Monte Limidario
Monte Torriggia
Monte Pedrazzini
Monte Cristallina
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Monte Sessa
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Monte Agno
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Monte Pura
Monte Lugano
Monte Tresiolo
Monte Cimo

PALLANZA
Lavena
Varano
Casalzagno
Cuvio
Cabiaglio
Arcisate
Saltrio
Viggiù
Besano
Sangiano
Ispra
Cadrezzate
Barzola
Angera
Arona
Gozzano
Lisanza
Mercallo
Castronno
Varese
Gallarate
Busto Arsizio
Legnano
Milano
Novara, Genova
Santhià-Torino
Castellanza
1: 250 000

From Arona to Genoa, 112 M., express in $4^1/_2$ hrs. — *Arona*, see p. 10. The line runs S. viâ ($12^1/_2$ M.) *Oleggio* and (23 M.) *Novara* (p. 42) to (38 M.) *Mortara*. Thence to *Genoa*, see R. 11 b.

4. Lago Maggiore. Lakes of Lugano and Como.

These three most famous lakes of N. Italy are best visited from Bellinzona or from Lugano. Starting from Milan, we follow a combined rail and steamer route (Milan-Como-Bellagio-Menaggio-Porlezza-Lugano-Ponte Tresa-Luino-Pallanza-Stresa-Milan). The finest part of Lago Maggiore is the W. bay, with the *Borromean Islands* (best visited by motor-boat or rowing-boat from Pallanza, Stresa, or Baveno) and *Monte Mottarone*. On the Lake of Lugano the centre of attraction is *Lugano*, with Monte San Salvatore. On the Lake of Como the most striking point is *Bellagio*.

A. Lago Maggiore.

Railways. — From Bellinzona to Locarno, 14 M. in $^1/_2$ hr. (3 fr. 30, 2 fr. 35, 1 fr. 65 c.). — From Domodossola (p. 10) to Locarno an electric railway (18 *L.*, 9 *L.* 50 c. and 7 fr. 15, 3 fr. 80 c.) runs in $2^1/_2$ hrs. through the two *Melezza Valleys*, passing the Italian summer resorts of (12 M.) *Santa Maria Maggiore* (2740 ft.) and (14 M.) *Malesco* (2464 ft.) in the *Valle di Vigezzo*, and the Swiss villages of ($20^1/_2$ M.) *Camedo* (1811 ft.), (24 M.) *Corcapolo* (1529 ft.), and ($25^1/_2$ M.) *Intragna* in the *Valle Centovalli*. It joins the Maggia Valley railway at (29 M.) *Ponte Brolla*, in a broad open valley, and finally enters the (32 M.) Federal Station at Locarno (see below).

From Bellinzona viâ Luino to Sesto Calende, 47 M.: to Luino in $1\text{-}1^1/_2$ hr. (3 fr. 75, 2 fr. 65, 1 fr. 90 c. and 8 *L.* 5, 5 *L.* 80, 3 *L.* 25 c.); thence to Sesto Calende in 1 hr. (14 *L.* 95, 10 *L.* 80, 6 *L.* 85 c.). — $2^1/_2$ M. *Giubiasco*, junction for Lugano (see p. 5). — $5^1/_2$ M. *Cadenazzo;* $10^1/_2$ M. *Magadino;* $14^1/_2$ M. *Ranzo-Gerra*. — 17 M. *Pino-Tronzano*, the first Italian station. — 25 M. *Luino* (p. 12), Swiss and Italian custom-house. To Lugano, see p. 16. — 29 M. *Porto Valtravaglia*. — 34 M. *Laveno* (to Varese and Milan, see p. 13). — $40^1/_2$ M. *Ispra;* 47 M. *Sesto Calende*. [The railway goes on to (51 M.) *Porto Varallo Pombia* and ($56^1/_2$ M.) *Oleggio*. Thence to Genoa, see above.]

Steamers (comp. p. xvii), some of them saloon steamers, with restaurants; four sailings daily between Locarno and Arona. From Locarno to Luino in $1^1/_2$-2 hrs. (11 fr. 15, 6 fr. 60 c.), to Pallanza in $3\text{-}4^1/_2$ hrs. (17 fr. 25, 10 fr. 5 c.); from Pallanza to Stresa in $^1/_4\text{-}^3/_4$ hr. (4 *L.*, $2^1/_2$ *L.*), to Arona in $1^1/_4\text{-}2^1/_4$ hrs. (10 *L.*, 7 *L.* 50 c.). Each ticket taken on board costs a little more. — The Italian Customs Examination takes place S. of Brissago, the Swiss N. of Brissago (both on board).

Locarno. — Federal Station (restaurant) at Muralto, 4 min. from the pier and the Piazza Grande; also for the electric lines to *Domodossola* (see above) and through the Maggia Valley to ($17^1/_2$ M.) *Bignasco*. — Between the Federal Station and the Piazza Grande is the station of the funicular to the Madonna del Sasso.

Hotels. **Palace*, above the station, 200 beds from 7, B. $2^1/_2$, L. 6, D. $7^1/_2$, P. from 16 fr.; **Esplanade*, at Minusio ($1^1/_4$ M. to the E.; hotel motorbus), 120 beds from 6, B. $2^1/_2$, L. 6, D. 7, P. from 15 fr.; **Parc*, on the Minusio road, 100 beds from 7, B. 2, L. $5^1/_2$, D. $6^1/_2$, P. from 15 fr.; **Reber*, on the lake, E. of the Viale Verbano, 100 beds from 5, B. 2, L. 5, D. 6, P. from 13 fr.; *Métropole*, Piazza Grande, 70 beds from 4, P. from $11^1/_2$ fr.: *Belvedere*, on the way to the Madonna del Sasso (see p. 12), 60 beds: *Schloss-Hotel*, Via al Castello, 40 beds from 5 fr., new; *Beau-Rivage*, E.

of the lake promenade, in the Viale Verbano, *Lac*, Piazza Grande, with restaurant, at both 45 beds from 3½ fr.; *Terminus*, at the station, 30 beds at 3½-5 fr.; *Sonne*, on the lake, 30 beds at 3-4 fr. — At Orselina, 4 min. E. of the funicular: *Kurhotel Orselina*, 42 beds from 3½, P. from 9 fr.

Tramway from the San Antonio station, at the W. end of the town, viâ the Federal Station to Minusio. — Inquiry Office, Via Ramogna, opposite the Hôtel du Lac. — Travel Agency. *C.I.T.* (p. xvi), in the Palazzo Funicolare, Viale Balli. — Golf Course (18 holes).

English Church Services (Sept.-June) at the Palace Hotel.

Locarno (680 ft.), a climatic resort of 5000 inhab., famous for the European conference which was held here in Oct., 1925, lies on the N. bank of the lake, behind the delta formed by the *Maggia*. It has belonged to Switzerland since 1513, but its architecture and population are quite Italian. The finest point is the *Madonna del Sasso* (1000 ft.), a pilgrimage-church on a wooded rock above the town, reached by a path with Stations of the Cross in ¾ hr., or by funicular in 10 min. (fares 1 fr. 30 or 90 c., return-ticket 1½ or 1 fr.). Near the upper terminus is the Hotel al Sasso, with restaurant.

The ***Lago Maggiore** (635 ft. above sea-level, greatest depth 1220 ft.), the *Lacus Verbanus* of the Romans, is about 40 M. long and 2-3 M. broad. The N. part belongs to Switzerland. Its chief tributaries are the *Ticino* and *Maggia*, on the N., and the *Toce* on the W. The S. effluent retains the name of *Ticino*. The banks of the N. arm are bounded by lofty mountains, mostly wooded, while at the S. end the E. bank slopes gradually down to the plains of Lombardy. The water is green in its N. arm, and deep blue at the S. end.

The Steamers do not always stop at every station. — Opposite Locarno, in the N.E. angle of the lake, at the mouth of the Ticino, lies *Magadino*. — To the S. of Locarno we glance into the valley of the *Maggia*. Farther on, the W. bank is studded with villages and country-houses. The Pallanza road skirts the lake. In an angle lies *Ascona;* higher up, on the slope, is *Ronco*. Then two small islands, the *Isole di Brissago*. On the E. bank are *Gerra* and *Ranzo*, on the W. *Brissago* (*Grand-Hôtel & Kurhaus, P. from 15 fr.), the last Swiss station, with pretty houses and gardens. The winding *Valmara* forms the frontier.

On the E. bank the frontier is marked by the *Dirinella*. The village of *Pino* is Italian.

On the W. bank is *Cannobio* (Hotel Cannobio & Savoia, 40 beds at 8-10, P. 30-35 *L.*, good), an old village at the entrance of the *Val Cannobina*, with a fine domed church.

On the E. bank, *Maccagno;* picturesque church and old tower.

Luino. — The Pier adjoins the local railway to *Ponte Tresa* (Lugano, p. 16). Passing this station on the right and finally turning to the left, we reach (12 min.; cab 5 *L.*) the Stazione Internazionale of the Bellinzona and Genoa line (Italian and Swiss custom-house; restaurant).

Hotels. *Ancora & Belvedere*, good, 25 beds at 9-12 *L.*, *Poste & Suisse*, 33 beds at 9-11 *L.*, both near the pier; *Elvezia*, near the railway station. — *Ristorante-Pensione Verbania*, with a terrace on the lake.

Luino (690 ft.), a little industrial town of 6100 inhab., lies at the entrance to the *Margorabbia* and *Tresa* valleys. The church of San Pietro in Campagna contains some damaged frescoes by Bernardino Luini (c. 1470-1532), who is said to have been born here.

On the W. bank are perched the two ruined *Castelli di Cánnero*. The village of *Cannero* (Hôtel d'Italie, with English church services in March-May) lies amid vineyards and orchards on the S. slope of *Monte Carza* (3668 ft.). — Next come the villages of *Barbè, Oggebbio,* and *Ghiffa* (Hotel Ghiffa, 45 beds at 10-20 *L.*, well spoken of), on the W. bank, and *Porto Valtravaglia* on the E. bank. In a bay beyond the last lies *Caldè,* with the old *Castello di Caldè* on a height. To the S. we observe the beautiful green *Sasso di Ferro* (3485 ft.) and to the W. the Monte Rosa and Simplon groups.

On the E. bank is **Laveno** (Bellevue & Poste, 50 beds at 8-10 *L.*; Italia, 35 beds, Laveno, both with restaurants), a quiet little town of 2100 inhab., at the mouth of the *Boesio.* The pier (view) is close to the station of the Ferrovie Nord; the State Railway Station is 12 min. S.E., beyond the Boesio (omnibus).

From Laveno via Varese to Milan, 45½ M., Ferrovie Nord in 1¾-2½ hrs. (13 *L.* 65, 6 *L.* 85 c.), very attractive in clear weather (views to the right). — 12 M. *Varese-Casbeno;* 13½ M. **Varese** (p. 17). — 19½ M. *Venegono Superiore,* station for the small town of *Castiglione Olona,* 1½ M. to the W., on the Olona railway, with frescoes by Masolino in the baptistery (1435) and in the church. — 32½ M. *Saronno,* junction for Como (Ferrovie Nord, p. 8); the pilgrimage-church, 5 min. W. of the station, contains fine frescoes by Bernardino Luini, Gaudenzio Ferrari, and others. — 45½ M. *Milan,* see p. 24.

From Laveno via Varese to Como, 31½ M., Ferrovie Nord in 2-2½ hrs. — To (13½ M.) *Varese,* see above. — At (29 M.) *Camerlata* we cross the main line from Chiasso to Milan (p. 8). — 31½ M. *Como Lago,* see p. 8.

From Laveno via *Gallarate* to *Milan,* 45½ M., in 1½ hr. — To *Luino* and *Bellinzona,* or to *Genoa,* see p. 11.

The steamer returns to the W. bank, where we obtain beautiful views of the Alps.

Intra (685 ft.; Leon d'Oro, 34 beds at 10-15 *L.*), a thriving town of 8400 inhab., lies between the mouths of the *San Giovanni* and the *San Bernardino* torrents, which supply water-power for many factories. Among the charming villas in the environs is the *Villa Barbò,* 10 min. N.E. (park open on Sun.; gratuity). A tram runs N. to the (8 M.) summer resort of *Prèmeno* (2595 ft.).

To the S. of Intra, beyond a hill clothed with luxuriant vegetation and crowned with the Villa San Remigio (see p. 14) and a little Romanesque church of the same name (11th cent.), the *Punta di Castagnòla,* with the Eden Hotel, juts into the lake. Rounding the cape, and entering the W. bay of the lake, we obtain a view of the Borromean Islands; near the S. bank is the Isola Bella, to the W. of it the Isola dei Pescatori, in front, the Isola Madre. The little *Isola San Giovanni,* close to the N. bank, also belongs to this group.

Pallanza. — Hotels. **Majestic & Grand-Hôtel*, on the road to the cape of Castagnola, 10 min. from the pier, with a park, 150 beds from 20, B. 8, L. 25, D. 30, P. from 60 *L.*, closed Nov.-Feb.; **Omarini's Eden Hotel*, 3 min. farther on, on the Punta Castagnola, with garden and view, 120 beds from 20, B. 6, L. 25, D. 28, P. from 55 *L.* — *Simplon*, 75 beds at 14-20 *L.*, *Métropole*, with a garden on the lake, 70 beds from 14, B. 6, L. 16½, D. 20, P. from 45 *L.*, good, *Bellevue*, 72 beds from 14 *L.*, *San Gottardo*, 70 beds at 8-15 *L.*, these four near the pier. — *Caffè Bolongaro*, by the pier.

Inquiry Office in the Banca Popolare di Novara, Via Cavour. — Rowing Boat: 6 *L.* an hour; fixed tariff for excursions.

Tramway viâ Suna to Pallanza-Fondo-Toce station (p. 10; 5 M.) in 25 min., and thence to Omegna (p. 10), 7 M. farther.

Pallanza (660 ft.), a town of 5100 inhab., lies opposite the Borromean Islands, with a fine view of these and of the lake. Being sheltered and sunny, it is a favourite resort in spring and autumn. To the E., on the road to Intra, is the entrance to the (1¼ M.) *Villa San Remigio*, a splendid park belonging to the Marchese della Valle di Casanova (open free on week-days). The upper part, in the style of an Italian terrace-garden of the 17th cent., affords picturesque views of the lake.

About 1 M. to the N.W. of Pallanza lies *Suna*, and, in the S.W. angle of the bay, *Feriolo*. Important granite quarries extend along the hills between Feriolo and Baveno.

Bavéno. — Hotels. **Bellevue*, on the lake, 140 beds, first-class, with a park, closed Nov.-Feb.; *Hôtel Suisse & des Iles Borromées*, good, with restaurant, 70 beds at 10-15, B. 6, L. 18, D. 22, P. 40-50 *L.*; *Simplon*, to the N., 90 beds at 18-20, B. 5, L. 18, D. 22, P. 40-45 *L.*, *Beaurivage*, to the S., 80 beds at 10-15, B. 5, L. 14, D. 16, P. 30-40 *L.*, with gardens, both good and near the lake; *Eden*. — Boats for 2 persons (return) to the Isola Bella 12 *L.*, to the Isola Madre 15 *L.*, to both 20 *L.* (1 *L.* 50 c. for every extra person). — English Church of the Evangelists (built in 1873; services in April-Oct.).

Baveno (690 ft.), a station on the Simplon line (p. 10), is a favourite resort of English and Italians from spring till autumn and is frequently chosen for a long stay.

The greatest charm of this W. bay of the Lago Maggiore consists in the ***Borromean Islands**, the scenery around which rivals that of Lake Como in grandeur, and perhaps surpasses it in loveliness. The steamers call sometimes at the western-most, the *Isŏla Superiore* or *dei Pescatori*, almost entirely occupied by a fishing-village, but always at the famous Isola Bella.

The Isola Bella (Delfino, Vapore & Sempione, Ristorante Elvezia, all unpretending), once a flat and barren rock, with a church and a few cottages, was transformed into a princely domain by Count Borromeo in 1650-71. The unfinished *Palace* contains superb reception-rooms, a collection of paintings (including a few good examples of the Lombard school of the 16-17th cent.), and a gallery hung with Flemish tapestries of the 17th century. The *Garden*, rising in ten terraces 100 ft. above the lake, contains beautiful shady walks, orange and lemon-trees, cherry-laurels, cedars, magnolias, cork-

trees, sago-palms, locust-bean trees, camellias, oleanders, etc. Beautiful view. Visitors are conducted round from March 15th to Nov. 15th, daily 9-12 & 1.15-5.15 (adm. 5 *L.*).

The Isola Madre (not a steamer-station), also owned by the Borromeo family, is laid out in the English style and surpasses the Isola Bella in the beauty and variety of its vegetation (adm. 5 *L.*). On its S. side are terraces with lemon and orange trellises. The summit crowned by a 'palazzo', commands a superb view.

Nearly opposite Isola Bella, on the S. bank of the bay, lies Stresa.

Stresa. — The STATION of the Simplon railway (p. 10) is 12 min. W. of the pier. Cab: 1 person 5 *L.*; each extra person 1 *L.* more.

HOTELS. **Grand-Hôtel & des Iles Borromées*, 8 min. N.W. of the pier, 300 beds from 35, B. 8, L. 28, D. 35, P. from 70 *L.*; **Regina Palace*, 4 min. N.W. of the pier, 220 beds from 30, B. 8, L. 27, D. 32, P. from 70 *L.*, both of the highest class, on the lake, with gardens (closed from Nov. to March 15th); **Milano*, 100 beds, *Savoy & Luzerner Hof*, 54 beds at 20-22, B. 6½, L. 18, D. 22, P. 40-60 *L.*; *Hôtel d'Italie & Pension Suisse*, 35 beds at 15-22, B. 6, L. 16, D. 20, P. 40-50 *L.*, *Reale*, 60 beds, *Stresa*, 35 beds at 10-15, B. 5, L. 14, D. 17, P. 30-40 *L.*, all near the pier.

BOATS for 2 persons (return) to the Isola Bella 10 *L.*, to the Isola Madre 14 *L.*, to both 20 *L.*; 8 *L.* per hr. — MOTORBOATS.

TRAVEL AGENCY. *Thos. Cook & Son* (in summer only), adjoining the Hôtel des Iles Borromées. — ENGLISH CHURCH (services in April-June, Sept., and Oct.). — GOLF COURSE (9 holes) at Gignese (see below).

Stresa (690 ft.), a little town of 1800 inhab., being cooler and airier than most other places on the lake, is a favourite summer resort. — To the S.E., ¼ hr. above the pier, is the *Collegio Rosmini* (875 ft.; no admission), a Rosminian seminary. The church contains the tomb of Antonio Rosmini (1797-1855), priest and philosopher, by Vincenzo Vela (1859).

The funicular to the top of ***Monte Mottarone** (4892 ft.) starts from the pier (4-6 times daily in 1½ hr., once daily in winter; fare 16 *L.*, return-ticket 27 *L.*) and ascends viâ the railway station, (2½ M.) *Gignese-Levo* (2075 ft.; Golf Hotel, with restaurant and fine view, 54 beds at 8-15, B. 5, L. or D. 15, P. 30-45 *L.*) and (3½ M.) *Alpino* (2546 ft.; Grand-Hôtel, first-class, 150 beds from 20, B. 5½, L. 23, D. 25, P. from 55 *L.*). The terminus (6 M.; 4534 ft.) is 8 min. S.E. of the Hotel Mottarone Vetta (4685 ft.; 80 beds at 12-18, B. 5½, L. 18, D. 22 *L.*, good), ¼ hr. below the summit. The view embraces the Alps, from the Col di Tenda and Monte Viso on the W. to the Ortler and Adamello on the E. The Monte Rosa group to the W. is especially grand by morning light. At our feet lie seven lakes and the plains of Lombardy and Piedmont, with Milan and its cathedral in the centre.

Beyond Stresa the banks of the lake gradually flatten. — The steamer follows the W. bank and calls at *Belgirate*, *Lesa*, and *Mèina* (Hotel Meina), stations on the Simplon line (p. 10), with beautiful villas of the Italian aristocracy. — On the E. bank is *Angera*, with an old castle of the Visconti, owned by the Counts Borromeo since 1489. A tramway runs hence to the N. round the Lago di Varese to Varese (p. 17; 17½ M.).

Arona (695 ft.; Simplon, 50 beds from 10 *L.*, near the railway station; San Gottardo & Italia, 50 beds, near the quay), an old town with 5000 inhab., lies on the W. bank, 3 M. from the S. end of the

lake. On a height, 1/2 hr. N., visible for miles, rises a colossal statue of *San Carlo Borromeo*, 112 ft. high, erected in 1624-94 in honour of the famous Cardinal-Archbishop of Milan, the champion of moral and dogmatic reform at the Council of Trent (b. 1538 at Arona, d. 1584, canonized 1610).

Simplon Railway from Arona to *Milan* and to *Domodossola* and *Brig*, see R. 3; viâ Borgomanero (p. 10) and Santhià (p. 42) to *Turin*, see R. 7; motorbus to *Milan*, see p. 25.

B. From Luino on Lago Maggiore viâ Lugano to Menaggio on Lake Como. The Lake of Lugano.

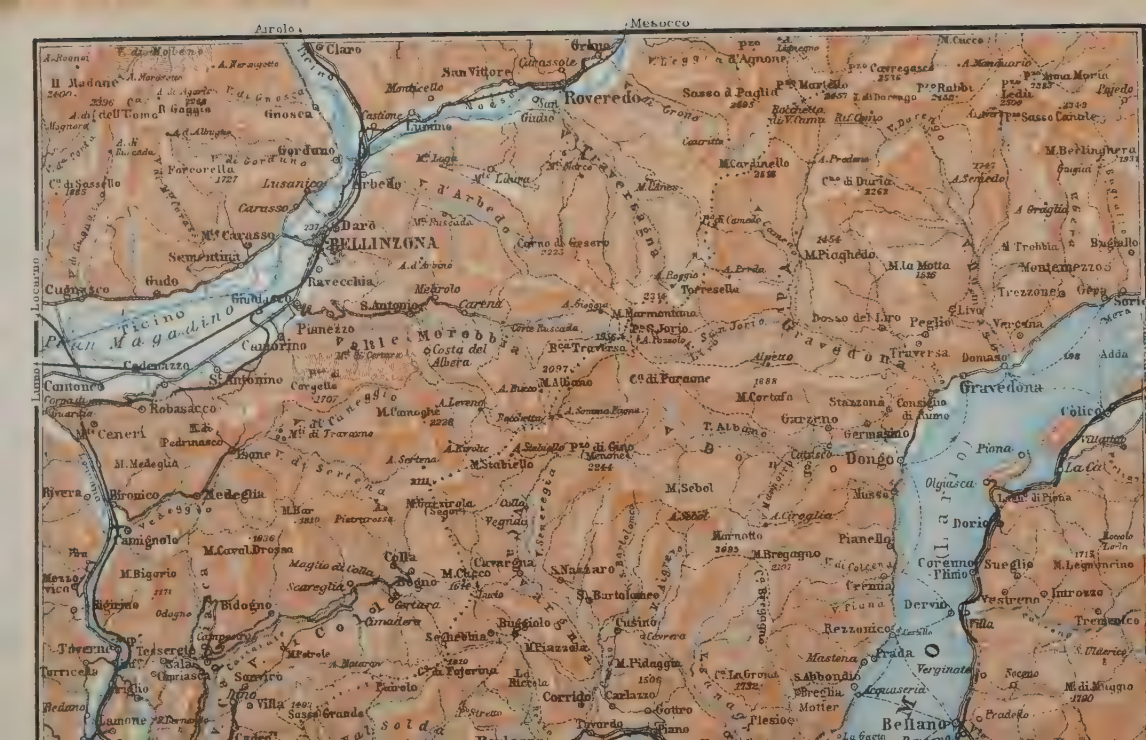
42 1/2 M. Electric Railway from Luino to (8 M., in 40 min.) *Ponte Tresa* remaining on Italian territory (7 *L.* 15, 3 *L.* 95 c.). From Ponte Tresa to Lugano, see below. — Steamer from Ponte Tresa to *Lugano* (15 M., in 1 3/4-2 hrs.; 3 fr. 80, 2 fr. 15 c.), and thence to (11 M.) *Porlezza* (1-1 1/4 hr.; 3 fr. 80, 2 fr. 15 c.; four through services in summer, restricted in winter; tickets on board; restaurant).— Local Railway from Porlezza to (8 M., in 50 min.) *Menaggio* (7 *L.* 10, 5 *L.* 20 c., 3 *L.*). — Swiss and Italian custom-house examinations on the boat. — Comp. the maps (pp. 5, 11).

Luino, see p. 12. The station of the local railway is to the right of the pier. The line crosses the Bellinzona and Sesto Calende railway mentioned on p. 11 (the international railway station lies to the right), and at (2 M.) *Creva*, a manufacturing place, reaches the *Tresa* (p. 13), the effluent of the Lake of Lugano. We skirt the abrupt right bank of the Tresa, cross the river, the boundary between Switzerland and Italy, and pass through two tunnels to (4 1/2 M.) *Cremenaga*. On the left bank we obtain views of picturesque villages and churches, and next reach (8 M.) **Ponte Tresa**, on a mountain-girt bay of the Lake of Lugano. The steamer-pier is near the station on Italian territory; another pier is in the Swiss village (Crivelli, 18 beds) of the same name on the right bank.

From Ponte Tresa to Lugano the local railway (8 M. in 1/2 hr.; fares 3 fr., 1 fr. 90 c.) starts on the Swiss side about 10 min. from the Italian station and crosses the alluvial plain of the *Magliasina*. 2 M. *Magliaso*, with golf-links (p. 6). — We now skirt the N.W. arm of the Lake of Lugano. — Beyond (3 M.) *Agno* the line crosses the Agno Valley, rounds the S. bank of the small *Lago di Muzzano* (1122 ft.), and finally passes through two short tunnels into the federal station at *Lugano* (p. 5).

The **Lake of Lugano**, Italian *Lago Ceresio* (greatest depth 915 ft.), is 899 ft. above sea-level, i.e. about 262 ft. higher than Lago Maggiore and the Lake of Como. Including its ramifications, it covers an area of 17 3/4 sq. M. and for the most part belongs to Switzerland. The most beautiful scenery is in the bay of Lugano, which rivals the sister lakes also in luxuriance of vegetation. The N.E. arm, half of which belongs to Italy, is girt with steep and rocky mountains. Of the S.W. arm, only the left bank is Italian.

The Steamer from Ponte Tresa (see above) steers through the strait of *Lavena* (with the bare *Monte Sassalto*, 1740 ft., on the left) into the W. arm of the lake (fine view to the N.). We leave the


Arrolo
Mesocco
Claro
Grono
Roveredo
San Vittore
Carassole
Sasso di Paglia
Lumino
Arbedo
Gorduno
Lusanico
Carasso
Bellinzona
Sementina
Ravecchia
Gudo
Cugnasco
Giubiasco
S. Antonio
Pianezzo
Camorino
Cadenazzo
Cadenazzo
Robasacco
Ceneri
Pedrinasco
Bironico
Medeglia
Camignolo
Colla
Cavargna
Bidogno
Tenero
Tenserelo
Torricella
Sonvico
Lamone
Cadempino
Sala
Villa
Sassi Grandi
Corrido
Carlazzo
Gotro
Tivarro
Giano
Plesio
Bellano
Dervio
Dorio
Dongo
Gravedona
Domaso
Peglio
Vercana
Trezzone
Gera
Sorico
Olgiasca
Piona
Colico
Pianello
Mezzolo
Corenno Plinio
Sueglio
Introzzo
Vestreno
Tremenico
Rezzonico
Prada
Verginate
Mandello
Acquaserio
Mottier
Cremia
Musso
Germasino
Stazzona
Consiglio di Rumo
Garzeno
Traversa
Piano Porlezza
Val Solda
Val Colla
Val Cavargna
Val Menaggio
Val Cavargna
Lago di Como
Lago Maggiore
Lago di Lugano
Ticino
Piano Magadino
Piano di Magadino
Piano di Arbedo
Piano di Gorduno
Piano di Serravalle
Piano di Roveredo
Piano di Soazza
Piano di Gravedona
Piano di Dongo
Piano di Lario
Piano di Lecco
Piano di Bellano
Piano di Dervio
Piano di Dorio
Piano di Corenno
Piano di Sueglio
Piano di Introzzo
Piano di Tremenico
Piano di Rezzonico
Piano di Prada
Piano di Verginate
Piano di Mandello
Piano di Acquaserio
Piano di Mottier
Piano di Cremia
Piano di Musso
Piano di Germasino
Piano di Stazzona
Piano di Consiglio di Rumo
Piano di Garzeno
Piano di Traversa
Piano di Domaso
Piano di Peglio
Piano di Vercana
Piano di Trezzone
Piano di Gera
Piano di Sorico
Piano di Olgiasca
Piano di Piona
Piano di Colico
Piano di Pianello
Piano di Mezzolo
Piano di Corenno Plinio
Piano di Sueglio
Piano di Introzzo
Piano di Vestreno

LAGO DI COMO
LAGO DI LECCO
COMO
Vergosa
Stabio
Balerna
Chiasso
Cernobbio
Blevio
Torno
Lezzeno
Nesso
Colmenacco
Civenna
Bellagio
Limonta
Oliveto Lario
Onno
Lonzanico
Mandello del Lario
Abbadia
Lecco
Caleotto
Malgrate
Valmadrera
Oggiono
Annone
Barzanò
Suello
Sala
Cremella
Longone
Pusiano
Rovenna
Molina
Lemna
Palanzo
Asso
Canzo
Cassano
Vill'Albese
Pirola
Albese
Parravicino
Tavernerio
Camerlata
Lipomo
Cavallasca
Drezzo
Sassocavallasca
Grandate
Rodero
Uggiate
Ronago
Bizzarone
Novazzano
Gaggino
Albiolo
Cavarsaccio
Cantello
Gaudrate
Genestrerio
Castel Seco
Morbio
Meride
Tremona
Arzo
Saltrio
Viggiù
Riva
Capolago
Muggio
Melano
Marcote
Maroggia
Rovio
Brusata
Lesitio
Carona
Barbengo
Agra
Tarabbia
Campione
Melide
Paradiso
Castagnola
Lugano
Gandria
Caprino
Montagnola
Pregassona
Viganello
Cureggia
Cadempino
Vernate
Pambio
Noranco
Pazzallo
Cimadera
Sighignola
Carabbia
Pedrinate
Cabbio
Muggio
Caneggio
Cabbio
Scudellate
Bruzella
Monte
Casima
Cagiallo
Cabbio
Cerano
Cassina
Cabbio
Cabbio
Cabbio

N.W. arm of the lake on our left (comp. p. 16) and, turning S., sight in the distance the summit of Monte San Salvatore (p. 7) to the left and pass *Brusimpiano*. On our left rise the wooded slopes of *Monte Arbostora* (2750 ft.).

In ½ hr. (from Lugano in 1 hr.) we reach *Porto Ceresio* (Albergo Ceresio, plain), a small Italian harbour in a bay of the S. bank. The pier and railway station lie close together.

FROM PORTO CERESIO TO GALLARATE AND MILAN, 46 M., electric railway in 1¼-2 hrs. — Beyond (3 M.) *Bisuschio - Viggiù* the line rounds *Monte Useria* (1810 ft.), with its pilgrimage-church. — Beyond (7 M.) *Induno Olona* we cross the brook *Olona*.

9½ M. **Varese** (1253 ft.; railway restaurant; *Excelsior, near the Varese-Casbeno station, p. 13, 200 beds, Palace, near the Kursaal, 200 beds, both first-class, ¼ hr. W. of the town; Europa, 50 beds, in the town), a prosperous town (pop. 16,200), near the Lago di Varese, with a golf-course (9 holes). The *Colle dei Campigli* (1485 ft.; funicular), with the Kursaal, affords a grand view of the lake and the W. Alps (Monte Rosa group). From the tram terminus at Vellone (2070 ft.), 4 M. from Varese, funiculars ascend to the *Sacro Monte* (2890 ft.; 4 *L.* 5 c.), with a pilgrimage-church and a picturesque view, and to the *Campo dei Fiori* (3385 ft.; 5½ *L.*; Grand-Hôtel Campo dei Fiori, on the left, 200 beds, restaurant on the right), with a famous view of six lakes, the plain of Lombardy, and a part of the Alpine chain (8 min. farther up is the summit of *Monte Tre Croci*, 3573 ft.). A more extensive view of the Alps may be gained from the top of *Monte Campo dei Fiori* (4027 ft.), 1 hr. farther W. Since 1925 Varese has been connected with Milan by the first of a series of motor roads (30 M.; comp. p. 26; motorbus, 23 *L.*, in 1¼ hr.).

At Varese our railway crosses the lines from Laveno to Como and from Laveno to Saronno and Milan (Ferrovie Nord, p. 13). — Beyond (21 M.) *Gallarate* the line follows the Simplon railway (see p. 10).

We now cross the lake to *Morcote*, a charmingly situated little town, commanded by the church of Madonna del Sasso and a ruined castle, then back to *Brusino Arsizio*. On our right appears the long, jagged ridge of Monte Generoso (p. 7). The steamer touches at *Melide*, on the W., and at *Bissone*, on the E. bank, and steers through an opening in the causeway mentioned on p. 7. On the left rises Monte San Salvatore (p. 7) and on the right, beyond *Campione*, Monte Caprino.

Lugano (several piers), see p. 5. The railway station lies high above the town, 20 min. from the lake.

The pretty village of *Castagnòla* appears on the N. bank, at the foot of Monte Brè (p. 7). Then *Gándria*, with its arcades and vine-terraces climbing up the hill. The banks become wilder. Beyond the Italian frontier we pass, on the S. bank, *Santa Margherita*, with a funicular to the *Belvedere di Lanzo* (2910 ft.; hotel-restaurant), and, on the N. bank, the villages of *Oria* and *San Mamette*, at the mouth of the *Val Solda*.

We then steer across the lake to *Ostèno* (Albergo del Vapore), station for the *Grotto (Orrido) of Osteno* (7 min. from the pier; entered by boat). — The N. bank, with the small station of *Cima*, is rocky and abrupt.

At the N.E. end of the bay lies the little harbour of **Porlezza** (Albergo del Lago). — LIGHT RAILWAY TO MENAGGIO; station close to the pier. The line ascends the broad valley of the *Cuccio* to *San Pietro*, where the Lake of Lugano disappears from view, and to *Piano*, on the little *Lago del Piano* (915 ft.). Thence a steeper ascent to *Grandola* (1260 ft.), the highest point; then a descent in numerous curves, high up on the right bank of the *Val Sanagra*. Beyond a tunnel the line makes a long bend towards the S., affording a superb view of the Lake of Como. The line descends steeply, and then doubles back at an acute angle to *Menaggio*, where the terminus is close to the pier (comp. p. 19).

C. The Lake of Como.

Steamers (comp. p. xvii; some being saloon-boats with restaurants) 3-4 times daily from Colico in 4-5 hrs. to Como (2*3 L.* 50, 1*3 L.* 15 c.); from Bellagio to Como 5-7 times daily in 2-2½ hrs. (1*7 L.* 30, 9 *L.* 30 c.); also thrice daily from Bellagio (once from Varenna, twice from Menaggio) in 1¼-2 hrs. to Lecco (p. 22). In the following description the stations with piers are denoted by 'P'. — Travellers pressed for time usually take the steamer from Menaggio to Bellagio and Como only.

Electric Railway on the E. bank from *Colico* to *Lecco*, 24½ M., in 1-1¼ hr.; stations marked 'S' in our description. Many viaducts and tunnels.

Roads (fine views) run from Colico along the E. bank to Bellano and *Lecco* (25½ M.); from Colico along the W. bank to Menaggio and *Como* (43 M.; motorbus several times daily in 3 hrs; fare 17 *L.*); and from Como to Nesso and *Bellagio* (18½ M.; motorbus several times daily in 1½ hr.; fare 8 *L.*).

The **Lake of Como* (650 ft. above sea-level), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is, from Como to the N. end, 30 M. long; between Menaggio and Varenna 2½ M. broad; greatest depth 1345 ft.; area 55½ sq. M. At the *Punta di Bellagio* (p. 20) the lake divides into two branches: the *Bay of Como* (W.) and the *Bay of Lecco* (E.), the latter finding its outlet in the Adda (p. 22). Numerous villas of the Milanese aristocracy, with luxuriant gardens and vineyards, are scattered along its banks. Some of the mountains rise over 8000 ft. above the lake.

Còlico (685 ft.; Risi, by the pier, 48 beds, good), near the mouth of the Adda, is the northern steamer terminus and the junction of the railways to Chiavenna (Splügen) and Tirano (St. Moritz; Stelvio Road, see pp. 63, 62).

WEST BANK.	EAST BANK.
Gera (P). — *Domáso* (P), with handsome villas.	
Gravedóna (P), with 1550 inhab., lies at the mouth of the *Liro Ravine*. At the upper end of the town is the Palazzo del Pero, with four towers. Adjoining the old church of *San Vincenzo*	

West Bank.

is the *Baptistery of Santa Maria del Tiglio* (12th cent.).

Dongo (P).

On an abrupt rock above *Musso* (P) is a ruined castle.

Pianello (P). — *Cremia* (P), with a pretty church.

Rezzonico (P), with a castle of the 13th cent., restored.

Acquasèria (P), capital of the commune of *Sant' Abbondio*.

A beautiful road leads above the lake in 1 hr. to Menaggio.

Menaggio. — Two Piers: the N. pier near the Victoria Hotel; the other near the Hotel Menaggio, for the light railway to the Lake of Lugano (p. 18; railway restaurant, with rooms). — Motorbus, see p. 18.

Hotels. **Victoria*, 160 beds, **Grand-Hôtel Menaggio*, 95 beds, both with gardens on the lake; *Princes*, 60 beds at 15-25, B. 6, L. 18, D. 22, P. 35-60 *L.* — *Corona*, 35 beds at 10-15, B. 5, L. 13, D. 15, P. 30-35 *L.*, a good Italian house.

Golf Course (18 holes) near Grandola (p. 18; motorbus). — British Vice-Consulate in the Grand-Hôtel. — English Church Service (April-Oct.) in the Hotel Victoria. — English Physician. *Dr. G. H. Sinclair*, Casa Buono.

Menaggio (pop. 1700), with silk-factories, commands a fine view of Bellagio. On the lake, a little to the S., is the palatial *Villa Olivetta* (Mylius). — A road, diverging to the right from the Porlezza road, ascends in windings to ($^1/_2$ hr.) *Loveno*

East Bank.

Piona (S), on the bay called *Laghetto di Piona*.

Olgiasca.

Dorio (S).

Corenno Plinio, with a ruined castle.

Dervio (P & S; Lake Como golf-course, 9 holes), at the mouth of the *Varrone*, and at the base of *Monte Legnone* (8565 ft.) and its spur, the *Monte Legnoncino* (5625 ft.).

Bellano (P & S; Albergo Tommaso Grossi), with factories, at the entrance of the *Orrido*, a picturesque gorge in which the Pioverna forms two falls.

Regoledo (S); funicular ($1^1/_2$ *L.*) to the Regoledo Sanatorium (1425 ft.; hydropathic treatment).

Varenna (P & S; Royal Victoria, 100 beds; Olivedo, 35 beds, B. 5, L. 15, D. 18, P. from 35 *L.*), with beautiful gardens, is charmingly situated on a promontory at the mouth of the *Val d'Esino* (motorbus). High up ($^1/_2$ hr.) is the castle-ruin of *Torre di Vezio*, with a commanding *View. About $^1/_4$ hr. S.E. of Varenna is the mouth of the *Fiume Latte*, a mountain torrent, only 270 yds. long, which pours forth in full force from a little grotto in the cliff, but is intermittent in winter.

WEST BANK.

(1040 ft.; Pensione-Ristorante Bella Vista), where the *Villa Vigoni* affords charming views of Bellagio and the three arms of the lake (apply to the gardener).

EAST BANK.

At this point the *Punta di Bellagio* divides the lake into two arms: S.E. the Lago di Lecco (p. 22), and S.W. the Lago di Como, the main route of the steamers.

BAY OF COMO.

Cadenabbia (P). — HOTELS (many English and Americans; omnibuses also meet the trains at Menaggio and Como stations): **Bellevue*, by the pier, adjoining the Villa Carlotta, with shady grounds on the lake, 163 beds from 25, B. 8, L. 28, D. 30, P. from 65 *L.*; **Britannia*, with garden on the lake, 175 beds from 20, B. 6, L. 20, D. 25, P. from 50 *L.*; **Belle Ile*, 75 beds at 14-20, P. 45-50 *L.*; *Vittoria*, with terrace on the lake, 30 beds at 12½-15 *L.*; *Cadenabbia*, 20 beds.

ENGLISH CHURCH of the Ascension (consecrated in 1891; services in March-Nov.).

Cadenabbia, 2 M. to the S. of Menaggio, has, with Tremezzo, the most sheltered situation on the lake.

To the S.W., on the road to Tremezzo, is the entrance to the ***Villa Carlotta**, formerly belonging to the Duke of Meiningen, but now the property of the Italian state (visitors shown round every ½ hr. from 8 to 5; park 2½ *L.*; house 5, for parties of more than three 3 *L.*). The mansion was built in 1747 and contains marble sculptures by Canova and Thorwaldsen. By the latter is a famous relief of the triumph of Alexander, a frieze designed in 1811 in honour of Napoleon for the Quirinal at Rome, but executed for this villa

Bellagio (P). — HOTELS. **Grand-Hôtel Bellagio*, 220 beds, R. from 35, B. 8, L. 30, D. 35, P. from 70 *L.*, **Villa Serbelloni* (see below), with a garden on the lake, 80 beds, R. from 35, P. from 70 *L.*, **Grande Bretagne*, with a fine park and an English church, 200 beds, R. from 30, P. from 65 *L.*, these three under the same proprietorship; **Splendide*, with restaurant and small garden on the lake, 120 beds from 35, B. 7, L. 25, D. 30, P. from 60 *L.*; *Genazzini & Metropole*, on the lake, 75 beds, *Florence*, with restaurant and small garden on the lake, 100 beds at 16-32, P. 40-64 *L.*, these two well spoken of; *Belvedere*, on the road to the Villa Giulia, 80 beds from 16, P. from 40 *L.*, *Hôtel du Lac*, at the pier, 50 beds at 15-25, P. 45-60 *L.*, both with restaurants and well spoken of.

LAKE BATHS: *Bagni Kursaal*, 10 min. S., near Villa Melzi.

MOTORBUS to *Como* (see p. 18); to *Asso* station (1½ hr.) on the line to Milan.

ENGLISH CHURCH (St. James') in April-June, Sept., and October.

Bellagio (710 ft.; pop. 2700), at the W. base of the Punta di Bellagio, is perhaps the most delightful spot of any on the three lakes.

On the hill, reached by a path behind the Hotel Genazzini, is the Villa Serbelloni (hotel, see above), the *Park of which, affording fine views, extends to the end of the promontory (adm.

WEST BANK.

in 1828. The garden displays a wealth of southern vegetation. Striking vistas of the sunlit lake from the deep shade of the trees.

Tremezzo (P). —HOTELS (frequented by the English). **Tremezzo*, 195 beds from 20, B. 7, L. 25, D. 30, P. from 55 *L.*; *Bazzoni*, 100 beds at 15-25, B. 6, L. 15, D. 20, P. 40-50 *L.*; **Villa Cornelia*, with restaurant, 50 beds at 12-18, P. 40-50 *L.*

Tremezzo, $^3/_4$ M. to the S.W. of Cadenabbia, is the chief place in the fertile district of the *Tremezzina*, with beautiful gardens.

On the hillside lies *Mezzegra*; then, in a bay, *Azzano* (P) and *Lenno* (P; San Giorgio, 52 beds; Brentani, 20 beds). On the promontory of *Punta di Balbianello* is the *Villa Arconati*. Then follows *Campo* (P).

Sala (P), opposite *Comácina*, an island with a small church.

Colonno (P).

Argegno (P; Albergo-Ristorante Belvedere), at the mouth of the *Valle Intelvi*, which a motorbus ascends to Lanzo d'Intelvi.

Brienno (P), embosomed in laurels.

Torriggia (P). On the bank, to the S., is a pyramidal monument, 65 ft. high.

Germanello; Laglio; Carate (P); *Urio* (P).

Moltrasio (P), on the steep hillside, picturesquely rising in terraces.

Cernobbio (P). — HOTELS. **Villa d'Este*, with fine park (golf-course), 300 beds from 50, B. 10, L. 30, D. 35, P. from 110 *L.*; *Regina Olga*, 120 beds from 25, B. 8, L. 22, D. 32, P. from 50 *L.*— *Stella*, 25 beds.

EAST BANK.

$2^1/_2$ *L.*; the highest point is 25 min. from the lake).

On the Civenna road, 20 min. S. of the lower entrance to the Villa Serbelloni, beyond the cemetery, is a blue iron gate on the left, leading to the **Villa Giulia** (adm. 4 *L.*), with a beautiful garden facing the Bay of Lecco.

The splendid garden of the **Villa Melzi**, 10 min. S. of Bellagio, is open on Sun. & Thurs.; entrance by the S. gate; adm. $2^1/_2$ *L.* About 10 min. farther on is the Villa Trotti.

San Giovanni (P) and *Villa Trotti*, with a fine large park in the English style (opened for a gratuity).

Lézzeno (P), *Pescaù* (P).

Nesso (P), an old-fashioned picturesque village, with a waterfall 65 ft. high.

Careno (P).

Pognana (P); *Palanzo* (P).

Villa Pliniana (adm. 2 *L.*), in the bay of *Molina*, at the mouth of a ravine; near it is a spring mentioned by Pliny.

Torno (P).

Blevio (P).

West Bank.

Cernobbio is a little town (1900 inhab.), with numerous villas. Trams to Chiasso (p. 8; $2^1/_2$ M.) and Como. Beyond the mouth of the *Breggia* lies the *Villa Tavernola.*

Villa l'Olmo (p. 8); lastly Borgo San Giorgio, the N.W. suburb of *Como* (p. 8).

East Bank.

Beyond the headland *Punta di Geno* we come in sight of *Como* (p. 8). To the left are the Borgo Sant' Agostino, the N.E. suburb, and Brunate (p. 8).

Bay of Lecco.

Steamer from Bellagio (Varenna, Menaggio) to Lecco, see p. 18. — Electric railway on the E. bank, see p. 18.

The *Lago di Lecco,* $12^1/_2$ M. long, the S.E. bay of the Lago di Como, though inferior in charm to the S.W. bay, presents grand mountain scenery. The villages on its banks are unimportant. The steamer stations are *Lierna* (P & S), *Limonta* (P), *Vassena* (P), *Onno* (P), *Mandello* (P & S), *Abbadia* (P & S), and Lecco.

Lecco (P & S). — Good *Railway Restaurant.* — Hotels. *Croce di Malta,* with restaurant, 35 beds, good; *Mazzoleni,* at the quay, with a pretty view, 35 beds; *Corona,* near the station. — Rowing boats for hire.

Lecco (700 ft.), a town of 27,000 inhab., with silk and cotton factories and ironworks, is splendidly situated at the S.E. end of the lake, where it is drained by the *Adda,* at the foot of the *Monte Resegone* (6155 ft.), a jagged dolomite mountain. In the Largo Manzoni is a monument to Alessandro Manzoni (1785-1873), author of the 'Promessi Sposi', the scene of which is partly laid at Lecco. The Ponte Grande, a stone bridge of eleven arches (14th cent.), affords a fine view of the Adda.

From Lecco to Milan, 32 M., electric railway in $1^1/_4$-$1^3/_4$ hr., traversing the *Brianza,* a fertile and highly cultivated region, with numerous villas, between the rivers Adda and Lambro. At (24 M.) *Monza* we join the line from Como (p. 9).

From Lecco to Bergamo and Brescia, 52 M., railway in 3 hrs., skirting the lakes of the Adda and traversing a picturesque hill-country.

$20^1/_2$ M. **Bergamo.** — *Railway Restaurant.* — Hotels in the Lower Town: **Moderno,* Viale Roma, 100 beds at 15-25, B. 5, L. 18, D. 20 *L.*; *Italia,* Via Giacomo Quarenghi, 100 beds; *Cappello d'Oro,* 100 beds, *Concordia,* an 'hôtel garni' (p. xx), 40 beds, both in the Viale Roma.

Tram (50 c.) from the railway station to the funicular for the Upper Town (p. 23). — Travel Agency in the Sentierone (p. 23).

Bergamo, junction for Treviglio and Milan (p. 39), the ancient *Bergamum,* belonging to Venice from 1428 to 1797, and now a provincial capital with 59,000 inhab. and a number of factories, is picturesquely situated at the junction of the *Val Brembana* and

the *Val Seriana*. The motor-road to Milan was completed in 1927, and another to Venice is being constructed.

From the railway station, at the S. end of the LOWER TOWN (Città piana; 810 ft.), the broad Viale Roma leads to the (8 min.) Piazza Cavour, terminating in the handsome new *Piazza Vittorio Veneto*, with a clock-tower and other buildings by Marcello Piacentini (1924). On the right are the *Sentierone*, a favourite promenade, and a theatre. Opposite the latter is a monument to the composer *G. Donizetti* (1797-1848), a native of Bergamo. In the Via Torquato Tasso, a little to the N.E., are the churches of *San Bartolomeo* and *Santo Spirito*, containing pictures by Lorenzo Lotto and Andrea Previtali.

From the Piazza Vittorio Veneto the Viale Vittorio Emanuele Secondo leads to the lower station of the funicular (50 c.) ascending to the picturesque *UPPER TOWN (Città alta; 1065-1205 ft.). From the terminus at the top the Via Gombito leads in 3 min. to the Piazza Garibaldi, the old market-place. To the right is the *Palazzo Nuovo*, with an unfinished façade, in the Renaissance style, by V. Scamozzi. Opposite are the Gothic *Palazzo della Ragione* and the *Torre Comunale*. — Beyond the Palazzo della Ragione is *Santa Maria Maggiore*, a Romanesque church of 1137. The interior, restored in the late 16th cent., contains fine choir-stalls with tarsia work designed by Lorenzo Lotto. Adjacent is the *Cappella Colleoni*, an early-Renaissance building by Amadeo (1470-76), much altered in the 18th century. It contains the tombs of the founder, Bartolomeo Colleoni (p. 113), and his daughter Medea, both by Amadeo. The *Cathedral*, to the left, was begun in 1459; the choir dates from 1650; the dome and façade are modern; behind the high altar is a beautiful Madonna by Giovanni Bellini (1512). — From the Porta Sant'Alessandro, at the N.W. end of the town, a funicular ascends in 5 minutes to the *Colle San Vigilio* (1630 ft.; return-ticket 80 c.), which commands a beautiful view (two restaurants).

Returning to the upper station of the lower funicular, we descend to the left to the old ramparts, converted into promenades, which command a fine view of the plain of Lombardy and the Bergamasque Alps. — Below the E. gate (Porta Sant'Agostino), to the left, is the *Accademia Carrara*, with a picture-gallery (Carrara, Lochis, and Morelli galleries; adm. 9-12 and 1.30-4 or 5, 4 *L.*), containing fine works by Lotto, Moroni, Mantegna, Pesellino, Bellini, Marco Basaiti, and Palma Vecchio. From the *Porta Santa Caterina*, a little to the E., a tramway returns to the railway station viâ the Piazza Cavour (change).

The train to Brescia stops further on at (34 M.) *Palazzolo*, on the Oglio, whence a branch-line diverges to (6 M.) Paratico-Sarnico on Lake Iseo, and at (40½ M.) *Rovato* it joins the Milan and Brescia line (p. 39).

5. Milan.

Railway Stations. 1. *Stazione Centrale* (Pl. F, G, 1; good restaurant), built in 1864 and used by all the State Railways. A new station is in course of erection in the Piazza Alessandro Doria, $^1/_2$ M. to the N.E. — 2. *Stazione Ferrovie Nord-Milano* (Pl. B, C, 4; restaurant), for the lines of the N. Railway to Saronno and Como (p. 8), to Erba and Asso (p. 20), and to Varese and Laveno (p. 13). — 3. *Stazione di Porta Genova* (Pl. B, 8), a subordinate station for the trains to Mortara and Genoa (p. 55), of no importance to tourists. Tramways, see p. 25. — **Air Service,** see p. XVII.; tickets from the *Cosulich Line*, Via Alessandro Manzoni 3 (Pl. E, F, 4, 3). Pending the construction of the Cinisello aerodrome passengers are conveyed by motorbus to that at Pavia (p. 55).

Hotels (some of them in noisy situations and all full up during the fair, p. 26; the hotel-motorbusses are managed by a general service known as the 'Servizio Alberghi'). In the Town. *Continental* (Pl. e; E, 4), Via Alessandro Manzoni 7, 325 beds from 40, B. 8, L. 28, D. 32, P. from 90 *L.*; **Cavour* (Pl. b; F, 3), Piazza Cavour 10, prettily situated opposite the Giardini Pubblici, 110 beds from 30, B. 8, L. 28, D. 32, P. from 85 *L.*; **Hôtel de la Ville* (Pl. a; F, 5), Corso Vittorio Emanuele 34, 150 beds from 35, B. 7, L. 28, D. 32 *L.*; **Grand-Hôtel & de Milan* (Pl. mi; F, 3, 4), Via Alessandro Manzoni 29, 150 beds. — Somewhat less pretending: *Europe* (Pl. f; F, 5), Corso Vittorio Emanuele 11, 100 beds from 25, B. 7, L. 24, D. 28, P. from 75 *L.*; *Métropole* (Pl. q; E, 5), in the Piazza del Duomo, 175 beds from 20, B. 8, L. 24, D. 28, P. from 60 *L.*, well spoken of; *Regina* (Pl. p; E, 5), Via Santa Margherita 16, 100 beds from 22$^1/_2$, B. 7, L. 20, D. 24, P. from 65 *L.*; *Corso & Splendid* (Pl. c; F, 5), Corso Vittorio Emanuele 15, 120 beds; *Roma* (Pl. g; F, 5), Corso Vittorio Emanuele 7, 75 beds at 20-30, B. 7, L. 20, D. 24, P. 50-70 *L.* — *Bella Venezia* (Pl. i; E, F, 5), Piazza San Fedele 1, 80 beds at 15-28, B. 6-7, L. 16, D. 22, P. 60-75 *L.*; *Manin* (Pl. k; F, 2), Via Manin 7, near the Giardini Pubblici, 60 beds at 15-20, B. 7, L. 18, D. 20, P. 50-60 *L.*, well spoken of; *Vittoria* (Pl. o; G, 4, 5), Corso Vittorio Emanuele 42, 75 beds; *Commercio* (Pl. co; F, 5), Piazza Fontana 5, with a popular café-restaurant, 200 beds from 18, B. 6, L. 16, D. 20, P. from 55 *L.*; *Agnello & Duomo* (Pl. h; F, 5), Via Agnello 2, 120 beds at 12-16, B. 6, L. 18, D. 22, P. 55-60 *L.*; *Suisse Excelsior* (Pl. ex; E, 6), Via Rastrelli 20, 100 beds at 14-18, B. 5$^1/_2$, L. 14, D. 18, P. 48-52 *L.*; *Lombardia*, Via Agnello 13 (Pl. F, 5), 43 beds, *Marchesi*, Via Pontaccio 16 (Pl. D, E, 3), both well spoken of.

Near the Main Station. *Palace* (Pl. y; G, 1), 150 beds from 30, B. 7, L. 28, D. 32, P. from 80 *L.*, *Principe & Savoia*, opposite the Palace Hotel, 320 beds from 28, B. 8, L. 28, D. 32, P. from 85 *L.*, new, *Hôtel du Nord & des Anglais* (Pl. u; F, 1), 140 beds from 20, B. 6, L. 20, D. 25, P. from 60 *L.*, both in the station square, *Parco* (Pl. x; F, 2), Via Principe Umberto 29, 120 beds, these four first-class. — *Bellini's Hotel Terminus* (Pl. v; G, 1), 130 beds from 16, B. 6, L. 20, D. 25, P. from 60 *L.*, good. *Italie* (Pl. z; F, 1), 60 beds at 18-20, B. 6, L. 18, D. 20, P. 50-60 *L.*, well spoken of, both in the station square; *Locarno*, Via Aldo Manuzio 15 (Pl. G, 1), 80 beds; *Bristol Hotel Schmid* (Pl. s; F, 1), Via Marco Polo 16, 100 beds at 15-20, B. 5, L. 15, D. 20, P. 45-60 *L.*; *Plinius*, Via Plinio 2 (beyond Pl. H, 1), 60 beds at 12-20, B. 4$^1/_2$, L. 16, D. 17$^1/_2$, P. 40-50 *L.*, new: *Federale Bazzoni & Helvetia*, Via Marco Polo 9 (Pl. F, 1), with restaurant, 50 beds at 8-12, B. 5$^1/_2$, L. 12, D. 15, P. 35-45 *L.*

Hôtels Garnis (see p. XX). **Majestic Hotel Diana* (Pl. H, 2), a smart establishment, with the Diana Gardens (p. 25), 150 beds from 30 *L.*, *Albergo Touring* (Pl. d; F, 2), a model hotel of the T.C.I. (p. XVIII), Via Parini, 360 beds at 20-24 *L.*, good, both with restaurants; *Marino* (Pl. ma; E, 4), Piazza della Scala 5, 110 beds; *Moderne* (Pl. mo; E, 5), Via Carlo Alberto 16, 100 beds; *Ancora & Ginevra* (Pl. n; F, 5), Corso Vittorio Emanuele 3, 75 beds; *Spluga* (Pl. r; E, 5), Via San Protaso 1, 50 beds.

MILANO
1:16.500
Metri
Staz. Centrale
Cimitero Monumle Mombello, Carate
Torino
Nuova Staz
Monza
Bergamo
Venezia
Genova
Magenta
Vigevano
Corso Buenos Ayres
Viale Pasubio
Viale Monte Grappa
Bast. d. P. Garibaldi
Bast. di P. Nuova
Bastioni di Porta Venezia
Viale Vittorio Veneto
Giardini Pubblici
Viale Luigi Majno
Viale Piave
Viale Bianca Maria
Corso di P. Vittoria
Corso Venezia
Corso Monforte
Corso Matteotti
Corso Europa
Corso Magenta
Corso Sempione
Corso Garibaldi
Corso Ticinese
Corso di Porta Romana
Bast. di Porta Romana
Viale Gorizia
Viale Beatrice d'Este
Viale Col di Lana
Viale Montello
Viale Monte Nero
Viale Monte Santo
Viale Monte Ortigara
Viale Monte Rosa
Viale Monte Piana
Viale Monte Ceneri
Viale Monte Grappa
Viale Monte Sabotino
Viale Monte Cimone
Viale Monte Pasubio
Viale Monte Lungo
Viale Monte Nevoso
Viale Monte Adamello
Viale Monte Tonale
Viale Monte Vodice
Viale Monte Cengio
Viale Monte Ortigara
Viale Monte Rosa
Viale Monte Piana
Viale Monte Ceneri
Viale Monte Grappa
Viale Monte Sabotino
Viale Monte Cimone
Viale Monte Pasubio
Viale Monte Lungo
Viale Monte Nevoso
Viale Monte Adamello
Viale Monte Tonale
Viale Monte Vodice
Viale Monte Cengio
PARCO
Arena
Castello
Casermone Carab.
Caserma Caribaldi
Caserma Medici
Caserma
Caserma S. Eustorgio
Comando Militare
Collegio Militare
Seminario Arcivescovile
Conservatorio di Musica
Succursale dell'Ospedale
Ospedale milit.
Ospedale Fatebenefratelli
Teatro Olympia
Teatro Dal Verme
Teatro Manzoni
Teatro Lirico
Teatro Carcano
Teatro Verdi
Teatro Commenda
Teat. del Popolo
Piazza del Duomo
Piazza Fontana
Piazza Mercanti
Piazza Borromeo
Piazza Cordusio
Piazza Missori
Piazza Beccaria
Piazza Vetra
Piazza Mentana
Piazza Cavour
Piazza Castello
Piazza Eden
Piazzale Stazione Nord
Piazza Stazione Nord

Restaurants & Cafés. **Caffè Cova*, Via Giuseppe Verdi 2 (Pl. E, 4), smart establishment with a confectionery department and a pretty garden, **Caffè Campari, Ristorante Savini, Caffè Biffi*, these three in the Galleria Vittorio Emanuele (Pl. E, 5), **Caffè-Ristorante Carminati*, on the W. side of the Piazza del Duomo (Pl. E, 5), evening concerts at all five; *Ristorante Fiaschetteria Toscana*, at the E. end of the Galleria Vittorio Emanuele; *Bonola*, Via Ugo Foscolo (Pl. E, 5; fish dishes); *Caffè-Ristorante Orologio*, Piazza del Duomo 22; *Cappello*, Via Carlo Alberto 20 (Pl. E, 5, 6); *Ristorante Cooperativo*, Galleria Vittorio Emanuele (over the Caffè-Concerto Grande Italia; steps near the Piazza della Scala) and Via Meravigli 9 (Pl. D, 5; in the Unione Cooperativa stores), good and inexpensive; resembling the last, *Caffè-Ristorante Aurora*, Piazzale Porta Venezia 2 A (Pl. H, 2), with garden. Café-restaurants also in the *Park* (p. 34) and the *Giardini Pubblici* (p. 36). Further, beer-restaurants: *Colombo*, Via Ugo Foscolo 2 (Pl. E, 5); *Borsa*, Piazza Cordusio 2 (Pl. D, E, 5); *Puntigam*, Corso Buenos Ayres 1 (Pl. H, 1, 2).

Cabs. Horse Cabs (with taximeter): 1 *L.* 60 c. for the first 262 metres, 20 c. for every 131 m. more (or 3 min. waiting); $1/2$ *L.* extra from 10 p.m. to 6 a.m.; hand-luggage inside free, trunk $1/2$-1 *L.* — Motor Cabs: $1^1/2$ *L.* for the first 750 m., 50 c. for every 250 m. more (or 4 min. waiting); from 10 p.m. to 7 a.m. $1^1/2$ *L.* for 600 m., 50 c. for every 200 m. more. Trunk (by the driver's seat) 1 *L.* There are also electric cabs.

Circular Drives (duration 2 hrs.; fare 15 *L.*) start daily at 10 and 3 from the Piazza Palazzo Reale (Pl. E, F, 5). — **Motorbuses** from the Via Cairoli (Pl. D, 4) to *Como* (p. 8), *Varese* (p. 17), and *Arona* (p. 15) by the motor roads (p. 26; 1 hr. each; fare 20 *L.*, return ticket 35 *L.*); to *Bergamo* (p. 22; 1 hr.; fare 16 *L.*, return 28 *L.*); to the *Certosa*, see p. 37.

Tramways (fare 50 c.). The following lines pass the Piazza del Duomo (Pl. E, 5): **1.** From the *Stazione Centrale* (Pl. F, G, 1) to the *Corso Sempione* (Pl. B, C, 4) by the Via Alessandro Manzoni, Via Santa Margherita (Pl. E, 5; a little to the S. of the Piazza del Duomo), Via Dante, and the Stazione Ferrovie Nord (Pl. B, C, 4). — **2.** From the *Stazione Centrale* to the *Parco Ravizza* (beyond Pl. F, 8) by the Corso Venezia (Pl. G, 3, 4), Piazza del Duomo, and Corso Italia. — **10.** From the *Stazione di Porta Genova* (Pl. B, 8) to the *Via MacMahon* by the Piazza del Duomo and the Cimitero Monumentale (beyond Pl. C, 1). — **12.** From *San Cristoforo* to the *Piazza d'Armi* by the Porta Ticinese (Pl. D, 8), Piazza del Duomo, Stazione Ferrovie Nord, and the Corso Sempione. Also: **25.** *Linea Interstazionale:* from the Stazione Centrale to the Stazione di Porta Genova viâ the Porta Nuova (Pl. E, F, 1), Via Pontaccio (Pl. D, E, 3; for the Brera Gallery), and the Stazione Ferrovie Nord. — **29, 30.** *Linea di Circonvallazione*, round the whole of the old town.

The **Underground Railway**, begun in 1926, is not yet opened for traffic. — **Post Office** (Pl. D, 5), Via della Posta 2; telegraph office open day and night; branches at the Stazione Centrale, etc.

Theatres (comp. p. xxiv). **Teatro alla Scala* (Pl. E, 4), one of the largest theatres in Europe, built in 1778; holds an audience of 3600; open in winter only (operas and ballets). *Lirico* (Pl. E, F, 6); *Manzoni* (Pl. E, 5); *Dal Verme* (Pl. C, D, 4); *Carcano* (Pl. F, G, 7). — Varieties: *Diana Pleasure Gardens* (Pl. H, 2); *Eden* (Pl. D, 4).

Baths. *Terme*, Foro Bonaparte 68 (Pl. C, D, 1, with Turkish, medicinal, and swimming baths; *Bagni Municipali* (Pl. E, 1), in the Bastione di Porta Nuova, with swimming bath. — **Alberghi Diurni** p. xx), Via Silvio Pellico (Pl. E, 5) and at the Porta Venezia (Pl. H, 2).

Travel Agencies. *Thos. Cook & Son*, Via Alessandro Manzoni 7 (Pl. E, F, 4, 5; *Chiari & Nommariva*, correspondents for the *American Express Co.*, Via Dante 7 (Pl. D, 4, 5); *C.I.T.* p. xvi), Via Santa Margherita 16 (Pl. E, 4, 5; *Navigazione Generale Italiana*, Via Giuseppe Mengoni 1 (Pl. E, 5; *Ferrovie Nord*, Galleria Vittorio Emanuele 64

(Pl. E, 5). Sleeping-car tickets may be purchased at Via Alessandro Manzoni 8 and from the station inspector.

Consulates. *British*, Via Alessandro Manzoni 5 (Pl. E, F, 4, 3). — *American*, Via Bocchetto 3 (Pl. D, 5).

English Church (Pl. D, 2; All Saints), Via Solferino 17. — **Physician:** *Dr. E. Schneider*, an English-speaking Swiss.

Times of Admission. National holidays, see p. xxiii. Most of the museums are very cold in winter, but the Brera is heated.

Aquarium (p. 34), 9-12 & 2 or 3-6 or 7, in winter 10-12 & 2-5; 50 c.; Sun. and holidays 10-5, 25 c.

Biblioteca Ambrosiana (p. 32). Picture-gallery 10-4 (Nov.-Feb. 10-3), Sat. 10-12, 3 *L.*; Sun. and holidays 1-3 or 4, 1 *L.*

Brera (p. 29). Picture-gallery 10-4, 8 *L.*; Sun. and holidays 9-12, free.

Castello (pp. 33, 34), daily, except Mon., 10-12 & 2-5 (Oct.-Feb. 10-12 & 1.30-4), 4 *L.*; Sun. and holidays free. Museo del Risorgimento 1 *L.*

Exhibition of the Società per le Belle Arti, Via Principe Umberto 32 (Pl. F, 2), daily 9.30-12.30 & 1.30-5; 3 *L.*

Galleria d'Arte Moderna (p. 37), Sun., Tues., and Thurs. 10-12 & 2-5 (Nov.-Feb. 1.30-4); adm. 3 *L.*, Sun. and holidays free.

Leonardo da Vinci's Last Supper (p. 34), week-days 10-5 (4 in Oct.-March), 5 *L.*; free on Sun. and holidays 10-1 (12 in winter).

Museo Civico di Storia Naturale (p. 36), daily, except Mon., 10-12 & 2-5 (Nov.-Feb. 10-12 & 1.30-4), free; the upper floor is closed on Tues., Thurs., and Saturday.

Museo Poldi-Pezzòli (p. 29), week-days 9-4 (Nov.-Feb. 10-4), 3 *L.*; Sun. and holidays 9-12, 1 *L.*

Chief Attractions (2-3 days). 1st Day. Cathedral, ascend to roof (pp. 27, 28); Brera (picture-gallery, p. 29); Castello Collections (pp. 33, 34); evening walk in the Corso Vittorio Emanuele (p. 36), the Piazza del Duomo (p. 27), and Galleria Vittorio Emanuele (p. 28). — 2nd Day. Santa Maria delle Grazie and Leonardo da Vinci's Last Supper (p. 34); Sant'Ambrogio (p. 35); San Lorenzo (p. 35); San Satiro (p. 36); Ospedale Maggiore (p. 36); Museo Poldi-Pezzoli (p. 29); in the evening the Giardini Pubblici (p. 36). — Excursion to the Certosa di Pavia, see p. 37.

Milan (390 ft.), Italian *Milano*, the Roman *Mediolanum*, the most populous town in Italy (862,000 inhab.), is the capital of Lombardy, an archiepiscopal see, the headquarters of the 2nd army corps, and the seat of two universities (State and Roman Catholic, founded in 1924 and 1921). It lies in the fertile plain of Lombardy, not far from several Alpine passes, and is connected by canals with the Ticino, the Po, Lago Maggiore, and the Lake of Como. Since 1925 special roads have been constructed for motor-traffic to the Lakes and to Bergamo. It is the chief railway-junction, the wealthiest manufacturing town, and the financial capital of Italy, and is also the largest silk-market in Europe. Since 1920 a sample fair, lasting a fortnight, has been held every April. In modern painting and sculpture Milan vies with Venice and Rome.

Milan has been an important place since remote antiquity. Founded by the Celts, it rose during the Roman period to be the second city of N. Italy (see p. 74), and in the 4th cent. it was often the residence of the emperors, particularly of Constantine the Great (324-37) and Theodosius (379-95), whose edicts in favour of Christianity

were issued hence. The Lombard kingdom (p. 55) was overthrown by Charlemagne, whose successors ruled over the country by means of governors. It was against the walls of the Lombard cities that the power of the Hohenstaufen was broken. Their league was headed in 1167 by Milan, which was soon rebuilt after its destruction by Frederick Barbarossa in 1162. Feuds between the noblesse and the people led in 1277 to the domination of the *Visconti*, who by successful wars and diplomacy gained possession of a great part of N. Italy, and who proved famous patrons of art and science. *Gian Galeazzo Visconti* (1378-1402) founded the cathedral of Milan and the Certosa of Pavia. In 1450 the condottiere *Francesco Sforza* forced his way into power. He built the castle and the Ospedale Maggiore, and invited Italian and Byzantine scholars to his court. Still more brilliant was the court of *Lodovico Sforza*, surnamed *il Moro*, who in 1477 usurped the guardianship of Francesco's grandson, *Gian Galeazzo Sforza*. During his sway *Bramante* and *Leonardo da Vinci* came to Milan, raising it to the pinnacle of its artistic fame. The marriage of Emp. Maximilian I. with Gian Galeazzo's sister Bianca in 1494 and Lodovico's diplomatic alliance with Charles VIII. of France ushered in a European war for the possession of upper Italy. Expelled by Louis XII. in 1499, Lodovico ended his days in a French prison, but the victory gained by Emp. Charles V. at Pavia in 1525 resulted in the cession of the duchy to his son Philip II. of Spain. In 1714 the War of Succession transferred the duchy to the House of Austria, which, apart from the Napoleonic interlude (1797-1814), and notwithstanding repeated rebellions, retained possession of it down to 1859 (p. xxxiii).

The glory of Milan, and the focus of its commercial and public life, is the Piazza del Duomo (Pl. E, 5), the N. and S. sides of which are flanked with imposing edifices designed by Mengoni (p. 28) and erected since 1876. In front of the cathedral is the equestrian statue of *Victor Emmanuel II.*, in bronze, by Ercole Rosa (1896).

The ***Cathedral** (*Duomo;* Pl. E, F, 5) is a basilica built in the Gothic style entirely of white marble. It is dedicated 'Mariæ Nascenti' and is one of the largest churches in the world (comp. p. 334). The building is cruciform in plan, with double aisles and a transept, the latter also flanked with aisles. It is 486 ft. in length; transept 289 ft. across; façade 202 ft. The dome is 223 ft. in height; the total height, to the top of the statue of the Virgin, is 354 ft. The roof is adorned with 135 pinnacles and the exterior with about 2300 statues in marble. The cathedral was begun in 1386 (see above), but, owing to constant quarrels between the Italian architects and the French and German masters who were consulted, it progressed but slowly. About 1500 the chief architects were Francesco di Giorgio of Siena and Amadeo; then Dolcebuono, Cristoforo Solari, and others; lastly, in 1567, Pellegrino Tibaldi. The late-Renaissance façade, designed

by Tibaldi, but only completed in 1805, was restored in 1903-7. The great bronze door, with reliefs from the life of the Virgin, by Lodovico Pogliaghi, is modern (1906).

The interior, borne by fifty-two pillars, each 11 ft. in diameter, is most impressive. The nave is dark, but the stained-glass windows, mostly of the 15th and 16th cent., shine with renewed splendour after having been removed and cleaned during the War. — Right Aisle: Sarcophagus of Archbishop Aribert (d. 1045), above which is a gilded crucifix of the 11th cent.; then, borne by two columns, the monument of Ottone (d. 1295) and Giovanni Visconti (d. 1354), archbishops of Milan. Next, a Gothic monument of 1394; tomb of Canon Vimercati, by *Bambaia*. — Right Transept, on the right, by the staircase to the roof: Monument of Gian Giacomo de' Medici, brother of Pope Pius IV., with bronze statues by *Leone Leoni* (1563). Opposite, on the E. wall: Statue of the flayed St. Bartholomew by *Marco Agrate* (1562).

Ambulatory. The S. sacristy, the door of which is adorned with Gothic sculpture (1393), contains the Treasury ('Tesoro'; open 6-2 and 3-6, closed at 4 in winter, 2 *L.*). — Farther on is a sitting figure of Pope Martin V. by *Iacopino da Tradate* (1421); then the tomb of Cardinal Marino Caracciolo (d. 1538), by *Bambaia*. The three vast choir-windows date from 1844, the door of the N. sacristy from the end of the 14th century.

In the Crypt is the *Cappella San Carlo Borromeo*, with the mausoleum of the saint (p. 16) and a reliquary richly adorned with gold and jewels. The entrance is opposite the sacristy doors in the ambulatory. It is open free till 10 a.m.; 10-2 and 3-6 (closed at 4 in winter) 3-4 *L.* for a party.

In the centre of the North Transept is a valuable bronze candelabrum, in the form of a tree with seven branches (13th cent.).

Left Aisle. Altarpiece by *Baroccio:* St. Ambrose absolving Emp. Theodosius. The third chapel contains the wooden crucifix which St. Charles Borromeo carried about during the plague in 1576. Then a monument to three archbishops Arcimboldi (1555), and along the wall, figures of eight Apostles in high relief (12th cent.?). Near the N. side-door is the font, an antique bath of porphyry, under a canopy by *Tibaldi*.

The traveller should not fail to ascend to the Roof and *Tower of the cathedral. The staircase ascends from the corner of the right transept (ticket 2 *L.*; rfmts. on top). We first mount to the roof (158 steps), then up a winding staircase (73 steps) to the platform of the dome; finally we reach the highest gallery (139 steps more).

On the S. side of the cathedral is the *Palazzo Reale* (Pl. E, F, 5, 6), built in 1788 on the site of a palace of the Visconti and Sforza. To the old palace belonged the church of *San Gottardo*, whose tower, built c. 1330, and apse are seen from the Via del Palazzo Reale. — Adjacent on the E. is the *Archbishop's Palace* (Palazzo Arcivescovile; Pl. F, 5), rebuilt by Pellegrino Tibaldi after 1570; fine forecourt with double arcades.

The N. side of the Piazza del Duomo is connected with the Piazza della Scala by the ***Galleria Vittorio Emanuele** (Pl. E, 5), one of the finest arcades of the kind in Europe (cafés and restaurants, see p. 25), built in 1865-67 by Giuseppe Mengoni in the form of a cross. The central glass cupola is 165 ft. high.

The statue of *Leonardo da Vinci* (1452-1519), in the Piazza della Scala (Pl. E, 4), is by P. Magni (1872); on the pedestal are figures of his pupils Marco d'Oggiono, Cesare da Sesto, Salaino, and Boltraffio. — On the N.W. side of the piazza is the *Teatro alla Scala* (p. 25), the left annexe of which contains the *Museo Teatrale*, opened in 1913,

a collection of pictures and other objects, ancient and modern, connected with the theatre. On the S.E. side is the *Palazzo Marino,* now the town hall, erected in 1558-60 by Galeazzo Alessi, with a fine court.

To the N.E. runs the *Via degli Omenoni,* with the palace of that name (No. 3, on the left), erected by Leone Leoni and adorned with Atlantes. — The ***Museo Poldi-Pezzòli** (Pl. E, F, 4), to the right (Via Morone 10), bequeathed to the town by Gian Giacomo Poldi-Pezzoli (d. 1879), contains valuable paintings of the Italian schools, gold and silver plate and trinkets, old Flemish and Persian carpets, weapons, etc. The collection has the charm of being exhibited in the tastefully furnished house of its founder. Adm., see p. 26; catalogue (1924) 4 *L.*

From the Piazza della Scala we proceed N.W. through the Via Giuseppe Verdi (Pl. E, 4) to the Via di Brera.

The **Palazzo di Brera** (Pl. E, 3; No. 28), built as a Jesuit college by Francesco Ricchini after 1615, since 1776 the seat of the *Accadèmia di Belle Arti,* and now styled *Palazzo di Scienze, Lettere ed Arti,* contains the picture-gallery described below, a library founded in 1770 (290,000 vols. and 1834 MSS.), and an observatory.

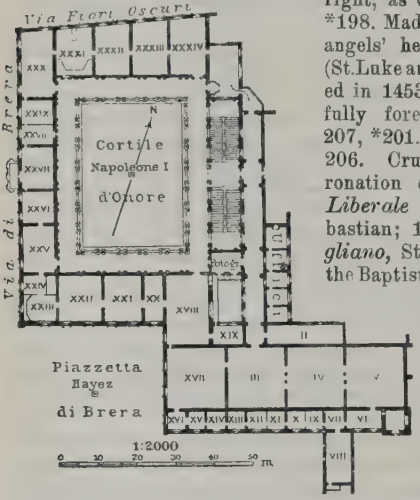
In the centre of the fine court is a bronze statue of Napoleon as a Roman emperor, by *Canova,* erected here in 1859. Among other statues is one (on the staircase, left) of the jurist Cesare Beccaria (1738-94), the first scientific opponent of capital punishment.

The *Picture Gallery, or Pinacotèca, on the first floor, contains not only admirable Lombard paintings and frescoes of the 16th cent., by the pupils and successors of Leonardo da Vinci, such as Boltraffio, Solario, Luini, and Gaudenzio Ferrari, but also a number of good Venetian pictures, works by Mantegna and Correggio, and Raphael's famous Sposalizio. Adm., see p. 26.

From the entrance-hall (ticket-office) we turn to the right into Gallery I. Frescoes of the Lombard School: left, 17. *Bramantino,* St. Martin; 19. *Vincenzo Foppa,* Martyrdom of St. Sebastian; 25. *Borgognone,* Madonna and angels; right (opposite), 33. *Gaudenzio Ferrari,* Adoration of the Magi (one of thirteen scenes from the Life of the Virgin, Nos. 26-38); left, 66. *Luini,* Madonna and two saints (1521). — On the left, beyond the turnstile, Room II. Frescoes by *Luini* from the Villa Pelucca, the finest being the Burial of St. Catherine (*288, on the short wall).

Rooms III-X: Brescian, Bergamasque, Venetian (15-18th cent.), Veronese, and Paduan Schools. Room III. Straight ahead, 91. *Moretto,* Madonna and saints; left of the exit, 100. *Moroni,* Antonio Navagero, Podestà of Bergamo; 114. *Girolamo Savoldo,* Madonna and saints. — On the left, Room IV. Left, *Bonifazio,* 144. Finding of Moses, 145. Christ and the woman taken in adultery; *Veronese,* 139. Three saints, 140. Christ at the house of Simon; *143. *Tintoretto,* Finding of the body of St. Mark. — Room V. On the right and left,

Cima da Conegliano, 176. Group of saints, 175. Madonna enthroned with saints (early work); 164. *Gentile Bellini,* St. Mark preaching at Alexandria; on the right of the last, 165. *Montagna,* Madonna with saints and angels; *Vittore Carpaccio,* 169. Nuptials of the Virgin, 170. St. Stephen and the scribes, 171. Presentation of the Virgin. — Room VI. Right, 228. *Antonio Vivarini* and *Giovanni d' Alamagna,* Madonna and saints. — Room VII. Right, 230. *G. B. Tiepolo,* Battle-piece (sketch); 800. *G. B. Piazzetta,* Rebecca at the well; 806. *Sebastiano Ricci,* St. Cajetan comforting a dying man; 242, 243. *Francesco Guardi,* Grand Canal. — Room VIII (opposite). On the right, as we enter, *Mantegna,* *198. Madonna in a nimbus of angels' heads, 200. Altarpiece (St. Luke and other saints), painted in 1453, 199. Pietà (masterfully foreshortened); *Crivelli,* 207, *201. Madonna enthroned, 206. Crucifixion, 202. Coronation of the Virgin; 177. *Liberale da Verona,* St. Sebastian; 174. *Cima da Conegliano,* St. Peter with SS. John the Baptist and Paul; 807. *Montagna,* St. Jerome; *214-216. *Giovanni Bellini,* Pietà and two Madonnas. — Room IX. *183-185. *Lorenzo Lotto,* Portraits. — Room X. Right, *Paris Bordone,* 104. Holy Family, 105. Venetian lovers; *Titian,* 180. Count Antonio Porcia, *182. St. Jerome, in a beautiful wooded landscape.



Rooms XI-XIX. Lombard Schools. Rooms XI and XII: 248. *Vincenzo Civerchio,* Adoration of the Child; *Defendente Ferrari,* 718. St. Catherine, 719. St. Andrew; 797. *Boccaccio Boccaccino,* Madonna; 259. *Borgognone,* Madonna. — Room XIII. 281. *Boltraffio,* Kneeling donors; 277. *Gaudenzio Ferrari,* Madonna; 285. *Andrea Solario,* Madonna. — Room XIV. 282. *Solario,* Portrait of a man; 289. *Luini,* Madonna in a bower of roses; 280. Head of Christ, a pastel drawing by a pupil of Leonardo in the manner of the Last Supper; 790. *Ambrogio de Predis,* Excellent portrait of a man. — Rooms XV and XVI (in imitation of the Chapel of St. Joseph in the former church of Santa Maria della Pace) contain frescoes

by *Luini.* — Room XVII. Left, 258. *Borgognone,* SS. Jerome, Ambrose, and Catherine; 307. *Vincenzo Foppa,* Madonna enthroned and six panels with figures of saints; 309. *Bramantino,* Crucifixion. — Room XIX. Right, 810. *Fra Vittore Ghislandi,* Portrait of a man; 345. *Giulio Cesare Procaccini,* Betrothal of St. Catherine; 415. *Daniele Crespi* (?), Dead monk. — Room XVIII. Paintings of the 17-18th cent.: 398. *Nuvolini,* The artist's family. — Rooms XX-XXII, whence we catch a glimpse of Raphael's 'Sposalizio', contain the Schools of the Emilia and Romagna. Room XX. *Correggio,* *788. Adoration of the Child, *427. Adoration of the Magi, both early works; 417. *Filippo Mazzola,* Portrait of a man; 449, 449 bis. *Francesco del Cossa,* SS. Peter and John the Baptist. — Room XXI. Right, 428. *Ercole de' Roberti,* Madonna and saints; 448. *Francesco Francia,* Annunciation; *Dosso Dossi,* 431. Francesco d'Este as St. George, 433. St. Sebastian, 432. John the Baptist; 434. *Ortolano,* Crucifixion. — Room XXII. *Niccolò Rondinelli,* 453. Madonna, 452. St. John the Evangelist appearing to Galla Placidia.

Room XXIII. *472. *Raphael,* Nuptials of the Virgin ('Lo Sposalizio'), painted in 1504 for the church of San Francesco in Città di Castello. This composition closely resembles the Sposalizio of Perugino, with the temple in the background, the graceful maidens attendant on the Virgin, and the rejected suitors with their withered wands, but in the hands of Raphael the subject is treated with far greater nobility and animation. Right, 475. *Benozzo Gozzoli,* Miracle of St. Dominic; left, *Signorelli,* 477. Madonna, 476. Scourging of Christ (two early works), 505. Madonna enthroned with saints; *510. *Piero della Francesca,* Madonna enthroned with saints, and the worshipping Duke Federico da Montefeltro; 503. *Giovanni Santi* (Raphael's father), Annunciation. — Room XXIV. *Bramante,* *489-496. Eight frescoes from the Casa Panigarola: 490. Reciter, 489. Heraclitus and Democritus, 496. Reciter, 491. Fencer; 816. Scourging of Christ (a painting from the abbey of Chiaravalle). — Room XXV. Umbrian altarpieces by *Gerolamo di Giovanni da Camerino* (811), *Gentile da Fabriano* (497), *Niccolò da Foligno* (504), etc.

Rooms XXVI and XXVII. Bolognese School (16-18th cent.). Room XXVII: 560. *Giuseppe Maria Crespi,* Crucifixion; 513. *Francesco Albani,* Dance of Cupids; above, 556. *Guercino,* Expulsion of Hagar. — Rooms XXVIII and XXIX: Roman, Neapolitan, and other Italian Schools. 565. *Angelo Bronzino,* Andrea Doria (p. 157) as Neptune; 588. *Orazio Gentileschi,* SS. Valerian, Tiburtius, and Cecilia; 583. *Sassoferrato,* Madonna. Room XXIX: right, 727. *Bernardo Strozzi,* A knight of Malta; 613. *Ribera,* St. Jerome; 607. *Salvator Rosa,* St. Paul the Hermit; 603. *Luca Giordano,* Madonna and saints.

Room XXX. Foreign schools. Left, 614. *Rembrandt,* The artist's sister; 701. *Van Dyck,* Madonna and St. Anthony; 679. *Rubens,*

Last Supper; *Van Dyck*, *700. Portrait of a Princess. — Rooms XXXI-XXXV: Italian paintings of the 19th century.

The Piazza dei Mercanti (Pl. E, 5), behind the W. side of the Piazza del Duomo, was the centre of the mediæval city, formerly guarded by four gates. The former *Palazzo della Ragione*, a large hall, was erected here in 1228-33 under the Podestà Tresseno, whose equestrian figure has been placed on the S. side. — On the N. side of the piazza is the *Palazzo dei Giureconsulti*, of 1564, with a late 13th cent. tower. On the S. side are the Gothic *Loggia degli Osii*, of 1316, restored in 1902-4.

From this point the Via Cesare Cantù leads S.W. to the **Biblioteca Ambrosiana** (Pl. D, E, 5; Piazza della Rosa 2), containing 400,000 vols. and 20,000 MSS., and a valuable *Picture Gallery* (Pinacoteca). On obtaining the tickets of admission (see p. 26) in the hall on the left of the entrance, we pass through the door on the left to the staircase. Dr. Achille Ratti (the present pope; comp. p. xxxiv) worked here, latterly as prefect (chief librarian), from 1886 to 1911.

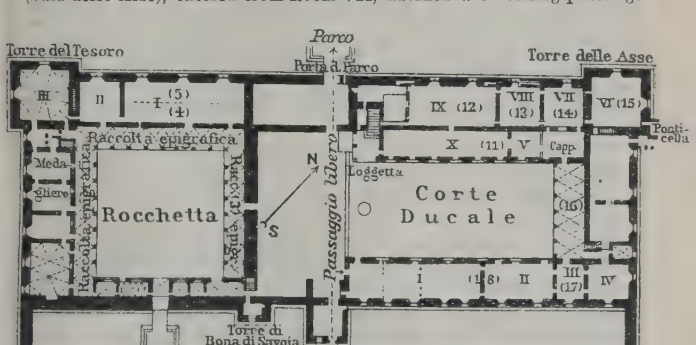
On the first floor, nearly opposite the stairs, is Room H, containing drawings and engravings; in the middle are some antique bronzes and Renaissance works in silver. — In the 'Gabinetto Leonardo' is the cover of the Codex Atlanticus, an album with 1700 original drawings and MSS. (mostly technical) by *Leonardo da Vinci*, photographic reproductions, and (on the walls) drawings by Leonardo's pupils. — Proceeding through the Galleria Nuova o Achillea and the Galleria della Vetrina Dantesca (paintings and sculptures), we enter the Room B (4. *Luini*, Madonna). — Then down some steps and through Room A (bronze-gilt figures) into the Museo Settala, founded in the 17th century (temporarily closed). — Back through Rooms A and B into Room C (left), with paintings by *Jan Brueghel* (by the windows), etc. — Then through Gallery F (by the middle window, 67. *Baroccio*, Madonna) to Room D, containing Madonnas by *Botticelli* (No. 15), *Bramantino* (18), and *Borgognone* (23). — In the last room (E) are *Raphael's* cartoon of the 'School of Athens' (p. 351) and, by the windows, portraits by *Titian* (35) and *Leonardo* (8, 19; authorship disputed).

We now return to the Via Cesare Cantù, whence the Via Orefici, to the left, leads to the Piazza Cordusio (Pl. D, E, 5), with the *Borsa*, or Exchange (1901), and a statue of *Giuseppe Parini*, the poet (1729-99). — From this piazza the Via Dante (Pl. D, 5, 4; trams, see p. 25) runs N.W. to the Foro Bonaparte (Pl. D, 4), with an equestrian statue of *Garibaldi*, in bronze, by Ettore Ximenes. From the opposite side of the Foro the Via Cairoli leads to the Piazza Castello.

The ***Castello** (Pl. C, 3, 4), the castle of the Visconti and Sforza, with its imposing towers, was founded in 1368 by Galeazzo II. Visconti (1355-78), rebuilt and extended by the Sforzas after 1450, and converted into barracks by the Austrians. Since 1911 it has been restored in the 15th cent. style. The chief façade fronts the Piazza Castello. The *Torre Umberto Primo*, 230 ft. high, erected in 1905, is a copy of the old gate-tower destroyed in

1521. The two round corner-towers have been converted into reservoirs. From the Piazza d'Armi, a picturesque forecourt, we enter the main building, with the *Corte Ducale*, once the residence of the Sforzas, on the right, and the somewhat older *Rocchetta* on the left, with the Torre di Bona di Savoia, 140 ft. in height. Both buildings are now fitted up as a museum for the municipal art-collections (adm., see p. 26).

On the ground-floor of the Corte Ducale is the **Museo Archeologico.** Room I: Roman and Gallo-Italian antiques found in Lombardy. — Room II: Early-mediæval sculptures. — Room III: in the centre, the monument of Bernabò Visconti (c. 1370). — Room IV: Lombard sculptures of the 14th century. We may now pass through the ANTIQUARIUM (left), with small antiquities of every period from prehistoric times to the Lombard era, to Room VI, or traverse the Portico on the E. side of the court to the CHAPEL, built by Galeazzo Maria Sforza (1474; restored). — Room VI (Sala delle Asse), entered from Room VII, adorned with ceiling-paintings



by *Leonardo da Vinci* (1498; much restored), which give an idea of the ancient magnificence of the castle, bears the arms of Lodovico il Moro and inscriptions amid intertwined branches. — The adjoining SALETTA NEGRA, above the little bridge called the Ponticella di Lodovico il Moro, contains a frieze with portrait medallions of the Sforzas and the Emperor Maximilian I. by *Luini* and the corresponding ceiling (from the Casa della Tela). — The vaulted ceiling of Room VII is decorated with the arms and initials of Galeazzo Maria Sforza, on a blue ground, and contains Lombard and Paduan sculptures of 1450-1500. — Room VIII, called the Sala delle Colombine from the doves which appear in the coat-of-arms of Bona di Savoia, contains sculptures of the prime of Lombard art (c. 1500), by *Amadeo* and others. — Room IX. Sculptures of the 16-18th cent.: fragments of the monument of Gaston de Foix (d. near Ravenna, 1512), with his recumbent figure by *Bambaia;* also that of Bishop Bagaroto, by *A. Fusina* (1519). — We pass through Room X, with Lombard terracottas, and turn to the left into Room V, which once formed part of the chapel (see above) and now possesses the richly sculptured Renaissance portal of the Medici bank, a work of *Michelozzo's* (1457-70). — Returning through Rooms X and IX, we reach the graceful LOGGETTA and mount the stairs to the upper floor.

Museo Artistico. Room I (No. 11 on the ground-plan): Majolica, porcelain, leather-work, crystal, and stained glass.—Rooms II-IV (Pl. 12-14): Furniture (14-18th cent.). Room V (Pl. 15): Costumes. We pass through a room containing furniture of the 18th and 19th cent. to Room VI (Pl. 16): Bronzes, gold ornaments, ivory, enamel, and silver work, and a head modelled from the death-mask of Michelangelo. Rooms VII-IX (Pl. 17, 18, and the room on the left of 17): The Pinacoteca, a gallery with several excellent pictures. In Room VII, a municipal banner of 1565 and Venetian paintings of the 15-16th centuries: by the right window, 249. *Antonello da Messina, Tintoretto,* Portraits; left window, paintings of saints by *Moretto* (403-405). In Room VIII, altarpieces by *Vincenzo Foppa, Borgognone, Boltraffio, Sodoma,* and *Cesare da Sesto.* In Room IX, paintings by *Correggio* (253), *Daniele Crespi* (450), *Fra Galgario, Guardi* (83, 371, 372), and *Strozzi* (412). From the small exit-door we may proceed by the curtain-wall to the upper story of the Rocchetta.

On the ground-floor of the Rocchetta, under the colonnade of the court, is the Raccolta Epigrafica (collection of inscriptions); in the Tower Room (III) are the remains of a fresco of Argus, by *Bramante* or *Bramantino;* in the two North Rooms of the S.W. side is the large Medagliere (a municipal and Brera collection of coins; 100,000 pieces).—The large Sala della Balla on the first floor (4, 5) contains Italian paintings of the 19-20th cent., mostly of the Milanese School. In a side-room is the collection of weapons. The remaining rooms on the first floor comprise the Museo del Risorgimento, a collection of national souvenirs from the end of the 18th cent. to the present day.—On the second floor is a room with remains of Lombard frescoes.

The passage between the Corte Ducale and the Rocchetta leads to the **Park** (Parco; Pl. B, C, 2-4), once the garden of the Dukes of Milan, afterwards a drill-ground, but laid out as a public park in 1893-97. On the N.E. side are the *Aquarium* (Pl. C, D, 3; adm., see p. 26), well worth seeing, the *Arena,* an amphitheatre for races, built in 1807, the *Torre Stigler,* a lofty iron belvedere (ascent only on Sun., in summer in the evening also), and the *Montagnola,* a little hill with a café-restaurant.—The N.W. side of the park is bounded by the *Porta del Sempione* and the *Arco della Pace* (Pl. B, 2), a triumphal arch of white marble, begun in 1806, but not completed till 1838, with sculptures by Pompeo Marchesi and others.

To the S.W. of the Castello is the *Stazione Ferrovie Nord* (Pl. B, C, 4; p. 24), beyond which the Via Boccaccio and Via Caradosso (Pl. B, 4, 5) lead to the church of Santa Maria delle Grazie.

***Santa Maria delle Grazie** (Pl. B, 5), a Gothic brick edifice of 1470-82 with a choir and a fine dome by *Bramante* (1497), to whom also the rich external decorations of the lower part of the building are due, formerly belonged to a Dominican friary, whose refectory contains ***Leonardo da Vinci's Last Supper.** Entrance on the left of the church, by a door with the inscription 'Cenacolo Vinciano'. Adm., see p. 26.

This master-work, painted on the N. wall in tempera, between 1494 and 1497, had already suffered greatly from the peeling off of the colours by the middle of the 16th century. Though now a mere relic it still conveys an idea of the immense importance of Leonardo in the development of art. The master does not merely represent the institution of the Eucharist, as had been previously customary, but dramatizes the whole of the proceedings. With divine resignation Jesus has just uttered the words:

"One of you shall betray me!" The disciples are profoundly affected. The admirable balance of the composition has a monumental effect, and while the various groups are distinct they all point to a common centre. The individuality of the figures and the minutest physiognomic details are delineated with marvellous skill. There scarcely exists another painting of the same popularity. Restorations were made by Cavenaghi in 1908 and by Silvestri in 1924. — A fresco of the Crucifixion on the opposite wall, by *Montòrfano*, of the same date, is better preserved. — From the refectory we pass to the cloisters and the sacristy.

The tramway coming from the Porta Magenta runs hence, past the church of ***San Maurizio*** (Pl. C, 5), built in 1503-19, with fine frescoes by Luini (1522-30), to the Piazza del Duomo. — On leaving the church of Santa Maria delle Grazie we follow the Via Bernardo Zenale to the S., and then the Via San Vittore to the left, to the quiet Piazza Sant'Ambrogio (Pl. C, 5, 6).

***Sant' Ambrogio,** founded in 386 by St. Ambrose, dates in its present Romanesque form from the 12th century. The fine atrium in front of the church, containing relics of ancient tombstones, inscriptions, and frescoes, has, like the façade, retained the architectural forms of the original building. The wooden door of the church (railed in) dates from the time of St. Ambrose.

The Interior, with its spacious nave and peculiar side-galleries, has been wholly redecorated. Left Aisle, 1st Chapel: The Risen Christ, a fresco by *Borgognone*. — Right Aisle. In the side-entrance are frescoes by *Gaudenzio Ferrari*, the Bearing of the Cross, the three Maries, and Descent from the Cross. 2nd Chapel on the right: Kneeling statue of St. Marcellina, by *Pacetti* (1812). 5th Chapel on the right: Legend of St. George, frescoes by *Lanini*. — In the large 6th Chapel the second door to the left leads to the Cappella di San Satiro, the only relic of the original church, with restored mosaics. — The *High Altar, restored c. 1200, retains its original decoration of the first half of the 9th cent., the only intact example of its period: Reliefs on silver and gold ground (in front), enriched with enamel and gems, executed by a German master (covered; shown for a fee of 10 *L.*). The canopy, adorned with Romanesque stucco reliefs, is borne by four columns of porphyry from the original altar. The apse contains an ancient episcopal chair; above it are mosaics of the 9th cent.: Christ in the centre, with the history of St. Ambrose at the sides. — To the left of the choir is the tombstone of Pepin (d. 810), son of Charlemagne. Opposite, at the N. entrance to the crypt, is a fresco by *Borgognone:* Christ among the Scribes. — Adjoining the left aisle is an unfinished cloister, designed by *Bramante* (1492), but afterwards altered.

The Via Lanzone leads hence S.E. to the Piazza Carrobbio and the Corso di Porta Ticinese (Pl. D, 6-8). Here, on the left, is an ancient colonnade of sixteen Corinthian columns, the chief relic of the Roman Mediolanum. Beyond this is the entrance to San Lorenzo.

***San Lorenzo** (Pl. D, 7), a fine central structure (p. xxxix) originally erected in the middle of the 5th cent. on the remains of Roman buildings, was rebuilt c. 560 in the style of San Vitale at Ravenna (p. 138), and altered by Martino Bassi after 1574. The three chapels of Sant' Ippolito, behind the high altar, Santo Sisto, on the N. side of the church, and Sant' Aquilino on the S., are mortuary chapels of the 5-6th centuries. The last (closed) contains mosaics and an early-Christian sarcophagus.

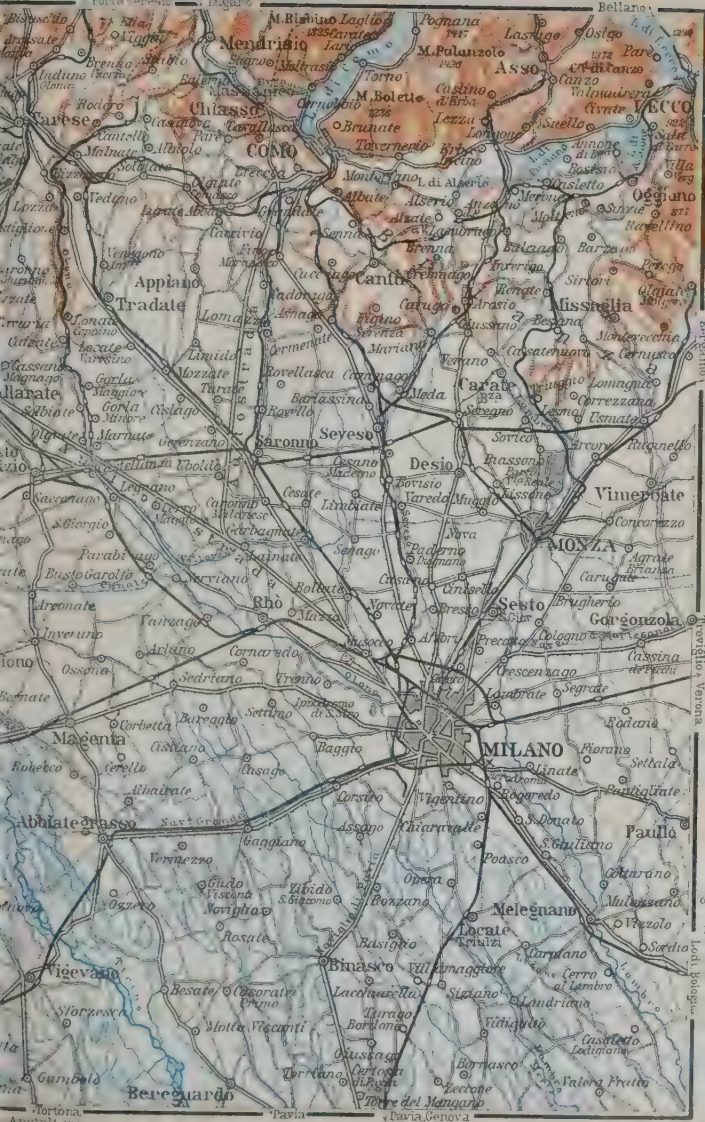
Farther S. is the church of *Sant' Eustorgio* (Pl. D, 8). At the back of the choir is the *Cappella Portinari (opened for 1 *L.*), built in 1462-66 by Michelozzo, with a frieze of angels designed by this artist, frescoes by Vincenzo Foppa, and the marble tomb (1339) of St. Peter Martyr, a Dominican monk who was murdered in 1252.

We return N. to the Piazza Carrobbio and turn to the right into the busy Via Torino (Pl. D, E, 6, 5), which leads to the Piazza del Duomo. Immediately to the left is *San Giorgio al Palazzo* (Pl. D, 6), a church with paintings by Luini. On the other side of the street, farther on, is the small church of **San Sátiro** (Pl. E, 5, 6; closed 12-3, in summer till 4), restored by *Bramante* c. 1480, to whom is due the apparent choir painted in perspective, and, on the right, an octagonal *Baptistery (originally the sacristy, 1480-88) with a tasteful frieze of putti by Agostino dei Fonduti (1483). At the end of the left transept is the small domed Cappella della Pietà, of the 9th century.

A little to the E. of San Satiro is the Via Carlo Alberto (Pl. E, 5, 6). Following this street to the right, and its continuation, the Corso Roma, to the S.E., we turn to the left by the church of *San Nazaro* (Pl. F, 6, 7) to visit the **Ospedale Maggiore** (Pl. F, 6) or municipal hospital, an imposing brick structure, with nine courts, begun by Filarete in 1457 in a transitional style of mixed Gothic and Renaissance forms. The S. portion, including the S. portico in the main court, was erected after 1465, partly in the Gothic style, by Guiniforte Solari. The central part is the work of Francesco Richini (after 1624), while the N. wing was not completed till the 18th century. — A little to the N. are the *Palazzo di Giustizia* (Pl. F, 5) and the Piazza Beccaria, with a statue of Beccaria (p. 29). A few paces farther on is the Corso Vittorio Emanuele.

To the N.E. of the cathedral choir begins the Corso Vittorio Emanuele (Pl. F, 5), the busiest street in the city, with brilliant shops. Its prolongation is the Corso Venezia (Pl. G, H, 4-2), on the left side of which is the *Seminario Arcivescovile* (Pl. F, G, 4), a seminary for priests, built in 1570, with a fine court. Among other handsome modern mansions we note the Palazzo Ciani, on the left, and the Palazzo Rocca-Saporiti on the right. — In the Via del Senato, which diverges to the left, is the *Palazzo del Senato* (Pl. G, 3; c. 1600), with fine courtyards.

Passing the *Museo Civico di Storia Naturale* (Pl. G, 3; adm., see p. 26), we turn to the left into the **Giardini Pubblici** (Pl. F, G, 2, 3), a beautiful park with ponds, groups of old trees, cages containing various kinds of animals, and an equestrian statue of Napoleon III. The higher N. part of the gardens (the *Montemerlo;* café-restaurant) is skirted by the chestnut-avenue of the *Bastioni di Porta Venezia* (Pl. G, F, 2, 1). — In the Piazza Cavour (Pl. F, 3)


Bellano
Mendrisio
Asso
Varese
Uhzzate
COMO
VECCO
Oggiono
Appiano
Tradate
Cantù
Missaglia
Lomazzo
Carugo
Arosio
Parabiago
Saronno
Seveso
Desio
Vimercate
Cesate
Limbiate
Nova
MONZA
Busto Garolfo
Rho
Arconate
Varedo
Sesto
Gorgonzola
Cornaredo
Cassina
Sedriano
Segrate
Corbetta
Bareggio
Settimo
Magenta
Baggio
MILANO
Rosate
Binasco
Melegnano
Locate
Vigevano
Besate
Cassarate
Motta Visconti
Gambolò
Bereguardo
Tortona
Pavia
Pavia Genova
Strade percorse da tramvie
Wagner & Debes, Leipzig

Geogr. Anst. v. Wagner & Debes Leipz.

is a bronze statue of the statesman (p. 48), by Tabacchi (1865). — The *Villa Reale* (Pl. G, 3), in the Via Palestro, is occupied by the municipal **Galleria d'Arte Moderna.** Adm., see p. 26.

The gallery contains paintings and sculptures of the 19th and 20th centuries. The painters are mostly Lombard, from *Andrea Appiani*, who in 1811 executed the ceiling-painting 'Parnassus' on the 1st floor, to *Giovanni Segantini* (d. 1899), *Mosè Bianchi* (d. 1904), *Vittore Grubicy* (d. 1920), etc. There is also a graphic collection. — Fine gardens.

At the N.W. end of the city, outside the Porta Volta (Pl. C, D, 1; tram, see p. 25), is the **Cimitero Monumentale,** the most ostentatious in Italy, opened in 1866. It is 50 acres in area and is enclosed by colonnades. The monuments form a veritable museum of modern Milanese sculpture.

Excursion to the Certosa di Pavia.

Half-a-day. Railway (Milan, Pavia, and Voghera line) to *Certosa* station, 17½ M., in ¾ hr. (14 *L.* 10, 9 *L.* 90, 6 *L.* 10 c.; return-fares 24 *L.*, 16 *L.* 70, 10 *L.* 70 c.; express in the morning); thence horse-tram (1½ *L.*, return-fare 2 *L.*) to the entrance of the Certosa. — Or by the Milan and Pavia Steam Tramway (not recommended), which starts from the Porta Lodovica (Pl. E, 8; reached by tram No. 2 from the Piazza del Duomo), to (15½ M.) *Torre del Mangano*, station for the Certosa, in 1½ hr. (6 *L.* 25, 4 *L.* 50 c.). — Motorbus daily (from Nov. to Jan. only if there are more than 5 passengers) at 2 p.m. from the Piazza del Duomo (Pl. E, F, 5) to the entrance of the monastery in 1 hr.; return tickets, obtained from the C.I.T. (p. 25; 20 *L.*). — Unpretending restaurants at both stations and in and near the Certosa.

Railway to *Certosa,* see p. 55. From the station we either take the above-mentioned horse-tram or walk round the monastery walls to the (¼ hr.) entrance, which is on the W. side. — The Steam Tramway follows the high-road, passing (10 M.) *Binasco.* The station of *Torre del Mangano* lies ¾ M. to the W. of the Certosa.

The **Certosa di Pavía,** or Carthusian monastery, the most famous house of the order next to the Grande Chartreuse near Grenoble, was founded in 1396 by Gian Galeazzo Visconti (p. 27), and was occupied soon after his death (1402). The order was in possession till 1782, and again in 1843-81, but since then it has become a national monument. Adm. on week-days, 8.30-5.30 in summer and 9-4 in winter, 10 *L.*; free on Sun. and holidays 9.30 or 10-4, but some parts of the building are not shown. The visit takes 1½-2 hrs.

From the vestibule (ticket-office on the right) we enter the Piazzale, or forecourt. On the W. side is the Farmacia (where liqueurs, which may be tasted, are now distilled), on the N. side the Foresteria, or pilgrims' lodge, and on the S. side the *Palazzo Ducale* (now a museum of paintings, etc., from the Certosa), built by Francesco Ricchini c. 1625 for distinguished visitors. On the E. side of the court rises the church.

The *Church (Tempio), begun in the Gothic style, was completed after 1453 by *Guiniforte Solari* in the Lombard style. The

marble façade, the finest example of the early-Renaissance style of N. Italy, was begun after 1491 from designs by Amadeo, and continued by Benedetto Briosco in 1500-7, but owing to the wars of the period (p. 27) the upper part remained unfinished. The plinth is adorned with medallions of Roman emperors, etc.; above are reliefs representing biblical history, scenes from the life of Gian Galeazzo, and angels' heads; then four superb windows, and above them niches with numerous statues. Note also the fine choir and the central tower. — The beautiful and spacious interior of the church (shown to visitors in groups; no gratuity) has a Gothic nave with aisles and side-chapels, while Renaissance forms partly appear in the transepts, choir, and central dome. Most of the altarpieces and enrichments of the chapels are of the 17th cent., as is also the handsome choir-screen of iron and bronze.

We begin in the Left Aisle. 2nd Chapel: Altarpiece by *Perugino*, above, in the centre, is represented God the Father, the only original part (the others being in the National Gallery in London). 6th Chapel: *Borgognone*, St. Ambrose with four other saints. — Left Transept: Recumbent figures of Lodovico il Moro (p. 27) and his wife Beatrice d'Este (d. 1497), in marble, from their monument, by *Cristoforo Solari*. The ceiling-fresco is probably by *Borgognone:* Coronation of the Virgin, with the kneeling figures of Francesco Sforza and Lodovico il Moro. — The Old Sacristy, to the left of the choir, has a marble portal with seven relief-portraits of Viscontis and Sforzas; in the interior is a carved altarpiece in ivory (1409). — The Choir contains a rich marble altar of 1568; below is a small Pietà in relief. The stalls are adorned with tarsia figures of apostles and saints, after *Borgognone*. — The door to the right of the choir, framed in marble, with seven relief-portraits of Milanese duchesses, leads to the Lavabo, with its fine fountain. To the left is a Madonna, a fresco by *Luini*. — Right Transept: Magnificent monument of Gian Galeazzo Visconti, commenced in 1494 by *Gian Cristoforo Romano* and *Benedetto Briosco*, completed in 1562 by *Galeazzo Alessi* and others. The ceiling-frescoes, by *Borgognone* (?), represent Gian Galeazzo, holding the orginal model of the church, and his sons kneeling before the Virgin. — The adjoining New Sacristy has a large altarpiece, an Assumption by *Andrea Solario* (completed by Bernardo Campi), and old choir-books.

An early-Renaissance portal leads from the right transept to the *Font Cloisters (Chiostro della Fontana), with their small marble columns and charming decorations in terracotta (1463-78). In front of the refectory we obtain a good view of the S. side of the church. — Around the Great Cloisters (Grande Chiostro) are the 24 small dwellings ('celle') of the monks. — The museum is then shown on request (see p. 37).

We re-enter the church. In the Right Aisle are altarpieces by *Guercino* (2nd chapel), *Borgognone* (4th chapel), and *Macrino d'Alba* (6th chapel).

From Milan to *Lucerne* (St. Gotthard Railway), see R. 2; to *Berne* or *Lausanne* (Simplon Railway), see R. 3; to *Varese* and *Laveno* (Lago Maggiore), see p. 13; to *Porto Ceresio* (Lake of Lugano), see p. 17; to *Lecco* (Lake of Como), see p. 22; to *Brescia* and *Verona*, see R. 6; to *Turin*, see R. 7; to *Genoa*, see R. 11; to *Parma*, *Modena*, and *Bologna*, see R. 20.

BRESCIA
1 : 18.500
0 100 200 300 400 500 600
Metri
Tramvia
1 Archivio di Stato B 4
2 Arsenale D 4
3 Pinacoteca Martinengo D 4
4 Biblioteca Queriniana C 3
5 Chiesa dei Miracoli B 3
6 della Pace B 2
7 S. Alessandro C 4
8 S. Barnaba D. 34
9 S. Clemente D. 3
10 S. Eufemia E 3
11 S. Giuseppe C 2
12 S. Maria Calchera D 3
13 SS. Nazzaro e Celso A 3
14 Loggia (Municipio) B. C 2
Monumenti:
15 Arnaldo E 3
16 Garibaldi A 2
17 Martiri d. Dieci Giorn. C 2
18 Moretto D 4
19 Tito Speri C 2
20 Zanardelli A 4
21 Torre della Pallata B 2
Castello
Via Pusteria
Via Trieste
Via Carlo Cattaneo
Via Gabriele Rosa
Via Moretto
Via Re Galantuomo
Via Venti Settembre
Via Solferino
Via Milano
Via Cairoli
Via Capitolo
Via Mazzini
Via Leonardo da Vinci
Via Tito Speri
Via Arnaldo
Via Mantova
Via Veneziana
Via Spalto S. Marco
Via Cremona
Corso Magenta
Corso Garibaldi
Corso Cavour
Corso Zanardelli
Corso Vittorio Emanuele
Corso Palestro
Corso Martiri della Libertà
Corso Giuseppe Zanardelli
Corso Giuseppe Garibaldi
Corso Giuseppe Mazzini
Corso Giuseppe Cavour
Corso Giuseppe Verdi
Corso Giuseppe Vittorio Emanuele
Corso Giuseppe Palestro
Corso Giuseppe

6. From Milan to Brescia and Verona.

91 M. Railway. Train de luxe (Simplon-Orient Express, see p. 9; from Cannes to Vienna, thrice weekly in winter) in 2½ hrs.; express in 2½-3 hrs. (fares 69 *L.* 35, 46 *L.* 80, 27 *L.* 55 c.); ordinary trains in 4-5 hrs. (57 *L.* 50, 40 *L.* 55, 24 *L.* 85 c.). — Best views on the left.

Milan, see p. 24. — 12 M. *Melzo.* — At (16 M.) *Cassano d'Adda* we cross the *Adda*. — 20 M. *Treviglio*, junction for Bergamo (13½ M.; p. 22), and for Cremona and Mantua.

From Treviglio to Cremona, 40½ M., railway in 1½ hr. — 13½ M. *Crema*. — 40½ M. **Cremona** (148 ft.; railway restaurant; Roma, in the Piazza Roma, 55 beds; San Giorgio, near the station, 50 beds), a provincial capital with 52,000 inhab. and interesting churches and palaces. Railway to Codogno or Mantua, see p. 125.

25½ M. *Morengo.* We cross the *Serio*, a tributary of the Adda. — 28 M. *Romano;* 32 M. *Calcio.* Then across the *Oglio*, the effluent of the Lago d'Iseo. — 36½ M. *Chiari*. — 40½ M. *Rovato*, junction for Bergamo (p. 22).

51 M. **Brescia.** — *Railway Restaurant.* — Hotels (all with restaurants). **Terminus Hotel Igea* (Pl. g; A, 4), near the station, 80 beds at 12-15, B. 6, L. 15, D. 18, P. 40-50 *L.*; *Italia* (Pl. b; C, 3), Corso Zanardelli, 60 beds, *Modern Hotel Gallo* (Pl. c; C, 3), Via Paganora, 120 beds from 10, B. 5, L. 15, D. 20, P. from 45 *L.*), both good; *Brescia* (Pl. a; B, 3), Via Umberto Primo, 47 beds at 9-12½, P. 40-45 *L.*; *Gambero* (Pl. d; C, 3), Corso Zanardelli.

Taxicabs. Horse-cabs 3 *L.* for the first 393 m., then 50 c. for 131 m. or 4 min. wait: 1 *L.* extra at night and 2 *L.* extra to the Castello. Motor cabs 2 *L.* per km.; trunk 50 c.

Tramways (30-40 c.) from the station to the town and back by the Corso Zanardelli; from the W. to the E. gate; etc. — Light Railway viâ Termini to Salò, Gardone, Maderno, Toscolano, and Gargnano (33½ M.), on the Lago di Garda (p. 66). — Railway Agency at Corso Zanardelli 32 (Pl. C, 3).

Times of Admission. The Museum of Antiquities, the Mediæval Museum, and the Pinacoteca Tosio-Martinengo are open daily 9-12 and 2-5 (10-12 and 1-4 in Nov.-Feb.), free on Sun. in summer, on other days 2 *L.* for the three museums or 1 *L.* each.

Brescia (490 ft.), the ancient *Brixia*, a zealous member of the league of Lombard cities in the middle ages, and in the 15th cent. the richest town in the 'Terra Ferma' (p. 93) next to Verona, belonged to Venice from 1426 to 1797. It is now a thriving provincial capital with 82,800 inhab., beautifully situated at the foot of the Alps. The famous Brescian school of painting was chiefly founded by Alessandro Bonvicino, surnamed *il Moretto* (1498-1555), whose rich and brilliant colouring rivals that of the Venetians. The churches contain many of his works.

The Corso Vittorio Emanuele leads from the Piazzale Roma, N.W. of the station (Pl. A, 4), into the town. A little to the left, in the Corso Carlo Alberto, is the church of *Santi Nazzáro e Celso* (Pl. 13; A, 3); behind the high altar is a Resurrection, by Titian, and on the second altar to the left is a Coronation of the Virgin, by Moretto. — In the Corso Vittorio Emanuele is the small church of the

Madonna dei Miracoli (Pl. 5; B, 3), with a graceful vestibule in the Renaissance style (1487-1508).—Near it, to the N., in the Corso Palestro, is *San Francesco* (Pl. B, 3). Over the 1st altar on the right, Three Saints, by Moretto; over the high altar, a fine Madonna by Romanino, with Moretto one of the ablest Brescian masters.

To the N.E. lies the picturesque Piazza della Loggia. On its W. side is the town hall, commonly called the *Loggia (Pl. 14; B, C, 2), begun in the early-Renaissance style in 1492, but not completed in its upper parts until 1526-74. Window-mouldings by Palladio (1562). The vaulted roof was rebuilt in 1915. Opposite, to the E., is a façade, with a clock-tower of 1552. The S. side of the piazza is occupied by the *Monte di Pietà* (pawn-office), with a fine early-Renaissance loggia of the end of the 15th century.—A little to the N.W. is the church of San Giovanni Evangelista (Pl. B, 2), with excellent paintings by Moretto (3rd altar on the right, Massacre of the Innocents; behind the high altar, Madonna with saints; Corpus Domini chapel, biblical subjects in fresco), by Romanino, and Francesco Francia (in the baptistery).

In the Piazza del Duomo is the Duomo Nuovo (Pl. C, 3), begun in 1604; the dome, 270 ft. high, was completed in 1825. From a door between the 2nd and 3rd altars on the right a flight of steps descends to the Duomo Vecchio (Pl. C, 3), known as the *Rotonda* (keys kept by the sacristan of the Duomo Nuovo). This is a massive domed structure of the 12th cent. (?); the crypt below is the relic of a columnar basilica of the Lombard period. The addition (15th cent.) on the E. side of the church contains an altarpiece by Moretto (Assumption) and, at the sides, two paintings by Romanino (Presentation in the Temple and Visitation).—To the left of the Duomo Nuovo is the *Broletto* (Pl. C, 2, 3), the old town hall, with a campanile of the 12th century.

From the Broletto we ascend N. to the Castello (Pl. C, D, 2), the old castle of the Visconti, with national collections (Museo del Risorgimento) and an extensive view from the Torre Mirabella.

The Via dei Musei leads from the N.E. angle of the Broletto to the Piazza Giosuè Carducci (Pl. D, 3), on the E. side of which are two columns (one intact) from the ancient Roman forum. The Museum of Antiquities (Museo Civico Età Romana or Museo Patrio; Pl. D, 2; adm., see p. 39) is installed in a temple built by Vespasian in A.D. 72 at the N. end of the forum, and contains Roman antiquities found in and near Brescia, including a winged *Statue of Victory, in bronze, about 6 ft. in height.—Farther E., in the former convent-church of Santa Giulia, in the Via Veronica Gambara, is the Mediæval Museum (Museo Civico Età Cristiana; Pl. D, 2; adm., see p. 39); note the ivory carvings of the 3rd-5th cent. and the large cross, with a glazed gold medallion containing three miniature portraits (Roman, 3rd cent.).

We next visit, to the S. of the Piazza Giosuè Carducci, the church of *San Clemente* (Pl. 9; D, 3), containing five good paintings by Moretto, but retouched: one over the 2nd altar on the right, those over the 1st, 2nd, and 3rd altars on the left, and the fifth over the high altar (sacristan in the side-street to the W.).

Farther S. is the Pinacoteca Tosio-Martinengo (Pl. 3, D 4; entrance in the Via Martinengo da Barco; adm., see p. 39). On the first floor is the *Picture Gallery, where, in Room II, on the right of the entrance-room, is a collection of Brescian masters (comp. p. 39), including three Madonnas with saints, Christ at Emmaus, Christ and the angel, by Moretto; and Mary Magdalene, Christ at Emmaus, Adoration of the shepherds (frescoes), by Romanino. In the room on the right of Room II are two early works by Raphael: Christ blessing (1502-3) and an Angel's head (1501). — To the E., by the Porta Venezia, is the monument of *Arnold of Brescia* (Pl. 15; E, 3), who was executed at Rome as a heretic in 1155.

From Brescia a railway runs to *Parma* (p. 125; 57 M. in 3 hrs.) viâ (32½ M.) *Piadena*, junction for Codogno, Cremona, and Mantua (p. 125)' and (42 M.) *Casalmaggiore*. — From Brescia to *Bergamo* and *Lecco*, see pp. 23, 22.

The next stations on the way to Verona are (56 M.) *Rezzato* and (65 M.) *Lonato;* then, after a long viaduct, (68 M.) *Desenzano* (p. 67). Beautiful view to the left, in clear weather, of the Lago di Garda and the peninsula of Sirmione (p. 66).

72 M. *San Martino della Battaglia.* To the S. of the station (¼ hr.) rises the *Torre di San Martino,* 243 ft. high, marking the battlefield of Solferino, where the French and Piedmontese under Napoleon III. and Victor Emmanuel II. defeated the Austrians under Francis Joseph on June 24th, 1859. View from the tower, where memorials are shown.

77 M. *Peschiera* (p. 67). — 79½ M. *Castelnuovo.* — 91 M. *Verona* (Porta Nuova), see p. 73.

7. From Milan viâ Novara to Turin, and thence viâ Alessandria to Genoa.

From Milan to Turin, 93 M., express in 2½-2¾ hrs. (78 *L.* 50, 53 *L.*, 31 *L.* 50 c.); ordinary train in 4½-4¾ hrs. (70 *L.* 50, 47 *L.* 50 c., 28 *L.*). — From Turin to Genoa, 103 M., electrified since 1922, train de luxe in 3 hrs. (Rome Express, daily in spring) and express in 3-3¾ hrs. (86 *L.* 50, 58 *L.* 50 c., 35 *L.*); ordinary train in 4½-5 hrs. (78 *L.*, 52 *L.* 50 c., 31 *L.*).

Milan, see p. 24. — We traverse a flat country, with many rice-fields, which are under water two months in the year. — 8½ M. *Rhò*, where the Simplon line diverges (p. 10). — 17½ M. *Magenta.* The battle of June 4th, 1859, in which the French compelled the Austrians to evacuate Lombardy, is commemorated by a votive church, built

in 1903. — We cross the *Naviglio Grande*, a canal connecting Milan with the Ticino and Lago Maggiore, and then the *Ticino*.

31 M. **Novara** (490 ft.; railway restaurant) is the capital of a province, with 51,000 inhab., overlooked by the modern dome, 395 ft. high, of the church of San Gaudenzio, built by Pellegrino Tibaldi in 1577. Near Novara, on March 23rd, 1849, Radetzky, in command of the Austrians, defeated the Piedmontese under Charles Albert, who abdicated the same night in favour of his son Victor Emmanuel II. Branch lines N. viâ Orta to Domodossola (see p. 10) and S. to Mortara (15 M.; p. 55). — 41½ M. *Borgo Vercelli*. The Monte Rosa group appears to the right.

44½ M. **Vercelli** (430 ft.; pop. 29,000), junction for Alessandria (p. 56) and Mortara-Pavia (p. 55). The church of Sant'Andrea, founded in 1219, with a dome and two W. towers, is visible from the station. To the S. lie the Campi Raudii, where Marius defeated the Cimbri, 101 B.C.

57 M. *Santhià* (602 ft.; railway restaurant), junction for Borgomanero (p. 10) and Arona (p. 15; 40½ M.). — 64 M. *Livorno Ferraris*. — Beyond (69 M.) *Saluggia* we cross the *Dora Baltea*, a torrent descending from Mont Blanc.

75 M. *Chivasso* (600 ft.), near the confluence of the *Orco* and the *Po*, is the junction for Aosta (see R. 9). — We cross the Orco to (83 M.) *Settimo Torinese*, then the *Stura* to (88 M.) *Torino Dora*, and the *Dora Riparia* to (89½ M.) *Torino Porta Susa* (p. 43).

93 M. **Turin** (Stazione Centrale), see p. 43.

The line from Turin to Genoa crosses the Po near (98 M.) *Moncalieri*. On a hill is a royal château.

101 M. *Trofarello*, junction for Savona (83 M.; p. 150) and Cuneo-Tenda (R. 10). — 112½ M. *Villanova d'Asti*; 118½ M. *Villafranca d'Asti*; 123½ M. *San Damiano d'Asti*. We now enter the valley of the *Tánaro*.

128 M. **Asti** (410 ft.; railway restaurant), the Roman *Asta*, with 28,200 inhab. and numerous towers, is noted for its sparkling wine (Asti Spumante). Junction for Acqui-Ovada-Genoa.

Continuing to descend the Tanaro Valley, we pass *Annone*, *Felizzano*, and *Solero*. Country flat and fertile. Near Alessandria we cross the Tanaro.

150 M. *Alessandria*, and thence to *Genoa*, see p. 56.

TORINO
1 Chiesa del Carmine C.D.2.
2 " della Consolata D.2.
3 " N.S.del Suffragio B.1.
4 " S.Antonio da Padova B.3.
5 " S.S.Annunziata F.3.
6 " S.Cuore di Gesù C.7.
7 " S.Dalmazzo D.2.
8 " S.Domenico D.2.
9 " S.Filippo E.3.
10 " S.Francesco da Paola E.3.
11 " S. " d'Assisi D.2.
12 " S.Gioachino E.1.
13 " S.S.Martiri D.2.
14 " S.S.Pietro e Paolo D.5.
15 " S.Rocco D.2.
16 " S.Secondo C.4.
17 " S.Teresa D.3.
18 " S.S.Trinità E.2.
19 Galleria Subalpina E.3.
20 Maschio della Cittadella C.3.
Monumenti:
21 Amedeo VI D.2.
21a Princ.Amedeo D.6.
22 d'Azeglio D.4.
23 Carlo Alberto E.3.
24 Cavour E.3.
25 Crimea F.5.
26 Duca di Genova D.3.
27 Emanuele Filiberto D.3.
28 Esercito sardo E.3.
29 Garibaldi F.4.
Monumenti:
30 Gioberti E.3.
31 Lagrange D.4.
32 Alessand. Lamarmora D.3.
33 Alfonso Lamarmora E.4.
34 Mc Cenis C.2.
35 Pietro Micca C.3.
36 Paleocapa D.4.
37 Siccardi D.2.
38 Vittorio Emanuele II C.4.
39 Museo Industriale E.6.
40 Ospedale Maria Vittoria A.1.
41 Palazzo Carignano E.3.
42 " Corte d'Appello D.2.
43 " Chiablese E.2.
44 " Cisterna E.3.
45 " Paesana D.2.
46 Posta e Telegrafo D.3.
47 Teatro Alfieri D.3.
48 " Carignano E.3.
49 " Gianduia E.3.
50 " Rossini F.3.
51 " Scribe F.3.
52 " Vittorio Emanuele F.3.
53 Tempio Israelitico D.5.
Tramvie
1 : 20.000
0 100 200 300 400 500 600 Metri
Geograph. Anstalt von
Wagner & Debes, Leipzig

8. Turin.

Railway Stations. *Stazione Centrale*, or *Stazione di Porta Nuova* (Pl. D, 4; good restaurant), the terminus of all the lines (hotel-omnibuses in waiting); *Stazione di Porta Susa* (Pl. B, 2) and *Stazione Torino Dora*, both on the N. side of the town, and quite secondary for visitors. — *Albergo Diurno* (p. xx), on the left of the station exit. — **Air Service**, see p. xvii; tickets from the *Cosulich Line*, Via Venti Settembre 4 (Pl. D, E, 4-2). The seaplane station is near the Ponte Isabella (Pl. E, 7).

Hotels. **Palace Grand-Hôtel de Turin* (Pl. b; D, 4), Via Sacchi 10, near the Stazione Centrale, 130 beds from 26, B. 7½, L. 27, D. 32 *L.*, **Ligure & d'Angleterre* (Pl. c; D, 4), Piazza Carlo Felice 9, with café and restaurant, 160 beds from 14½ *L.*, *Grand-Hôtel & de l'Europe* (Pl. a; E, 3), Piazza Castello 19, 120 beds, *Suisse-Terminus* (Pl. h; D, 4), Via Sacchi 2-4, near the Stazione Centrale, 110 beds from 18, B. 6, L. 18, D. 22½ *L.*, these four first-class; **Roma & Rocca Cavour* (Pl. i; D, 4), Piazza Carlo Felice 14, good, 120 beds from 14, B. 6, L. 18, D. 22 *L.*; *Sitea* (Pl. p; E, 4), Via Carlo Alberto 23, new, 180 beds from 16, B. 5, L. 18, D. 22 *L.*; *Bonne Femme, Métropole, & Feder* (Pl. d; E, 3), Via Pietro Micca 3, 125 beds from 20, B. 6, L. 20, D. 25 *L.*; *Venezia* (Pl. j; E, 2, 3), Via Venti Settembre 70, 100 beds at 13-20 *L.*; *Ville & Bologne* (Pl. l; D, 4), Corso Vittorio Emanuele 60, 85 beds at 14-16 *L.*; *Centrale & Continentale* (Pl. e; E, 3), Via Cesare Battisti 2, with restaurant, 110 beds at 12-18, B. 6 *L.*; *Nord* (Pl. n; D, 4), Via Roma 34, 78 beds at 13-15 *L.* — Hôtels Garnis (p. xx). *Astoria*, Via Venti Settembre 4, near the station (Pl. D, 4), 95 beds from 20 *L.*, new; *Fiorina* (Pl. f; D, 3), Via Pietro Micca 22, 150 beds at 12-15 *L.*; *Imperia*, Via Venti Settembre 56 (Pl. D, E, 4-2), 30 beds; *Casalegno* (Pl. p; C, 2), Via Garibaldi 55, 40 beds at 9-12 *L.* — *Pensione Moderna*, Via Pietro Micca 15 (Pl. D, E, 3; 3rd floor), good, 35 beds, P. 34 *L.*

Restaurants. *Caffè-Ristorante del Cambio*, first-class, Piazza Carignano 2 (Pl. E, 3); *Caffè-Ristorante degli Specchi*, Via Pietro Micca 18 (Pl. D, 3); *Molinari*, Via Santa Teresa, corner of Piazza Solferino (Pl. D, 3); *Ristorante del Teatro Alfieri*, Piazza Solferino (Pl. D, 3); *Ligure*, see above; *Lagrange*, Corso Vittorio Emanuele Secondo 7a, near the Stazione Centrale (Pl. D, 4); *Fiorina* (Turin beer; popular), in the corresponding hotel (see above); *Restaurant du Parc*, in the Giardino Pubblico (Pl. E, 5-7). — Turin is noted for its vermouth.

Cafés. *Ligure* (see above), *Ambrosiano*, to the right of the latter, *Piemonte*, Piazza Carlo Felice 16 (Pl. D, 4), *San Carlo*, Piazza San Carlo (Pl. D, 3), at all four music in the evening. — **Confectioners** (with tea-rooms). *Baratti & Milano*, Galleria Subalpina (Pl. 19; E, 3); *Talmone*, Via Roma 29, corner of Via Cavour (Pl. D, 4).

Taxicabs. Horse Cabs: 1 *L.* 20 c. for the first 250 metres or for a wait of 4 min., 40 c. for each 250 m. or 4 min. more. From 10.30 p.m. to 6 a.m. an additional charge of 40 c. is made. Trunk 60 c. — Motor Cabs. For three persons 1 *L.* 80 c. for the first 540 metres or for a wait of 8 min., 55 c. for each 270 m. more or for a wait of 4 min.; trunk 20 c.

Tramways, see the Plan. Usual fare 50 c. (connection or return tickets 80 c., week-days only). The chief centres are Piazza Castello (Pl. E, 2, 3), Piazza Carlo Felice (Pl. D, 4), Piazza Emanuele Filiberto (Pl. D, E, 1, 2), Piazza dello Statuto (Pl. C, 2), Piazza San Martino (Pl. B, 2), and Piazza Solferino (Pl. D, 3). Special cars, starting from the main railway station, are run for the convenience of sightseers (duration 3½ hrs.; comp. p. 243).

Motorbus daily to *Nice* (starting from the C.I.T. office, p. 44; 144 M. in 10 hrs.; fare 116 *L.*). — **Post Office** (Pl. 46; D, 3), Via Alfieri 14.

Theatres (comp. p. xxiv). *Teatro Regio* (Pl. E, 3), open from New Year to Lent; *Torino* (formerly Scribe; Pl. 51, F 3); *Carignano* (Pl. 48; E, 3); *Alfieri* (Pl. 47; D, 3); *Chiarella*, Via Principe Tommaso 8 (Pl. D, E, 5). — *Maffei*, Via Principe Tommaso 5 (Pl. D, E, 5; varieties).

Travel Agencies. *C.I.T.* (p. xvi), Piazza Castello, corner of the Via Pietro Micca (Pl. E, 3), also for sleeping-car tickets and motor tours; *Barnabè*, Galleria Subalpina (Pl. 19; E, 3); *Perlo*, Galleria Nazionale (Pl. D, 4); *G. B. Carpaneto*, Via Cesare Battisti 7 (Pl. E, 3), correspondents for the *American Express Co.*; *Navigazione Generale Italiana*, Piazza Castello, corner of Via Barbaroux (Pl. E, 3), and Piazza Paleocapa 2 (Pl. 36; D, 4). — Information bureau and money-changer's at the Stazione Centrale.

Consulates. *British*, Via Papacino 1bis (Pl. C, 3); *American*, Via Giannone 14, near the Piazza Solferino (Pl. D, 3).

English Church, Via Pio Quinto 15 (Pl. D, E, 4, 5), behind the Tempio Valdese; services from Nov. to June.

Golf Course (9 holes), to the S.W. of Turin, near the Mirafiori Racecourse and Aerodrome (tram from the Stazione Centrale 1 *L.*).

Times of Admission (national holidays, see p. xxiii). Most of the museums are very cold in winter.

Accademia delle Scienze (Museum of Antiquities and Picture Gallery; p. 45), week-days 9 or 10-4 or 5, 5 *L.* for the paintings, 5 *L.* for the antiquities; Sun. and holidays 10-1, free.

Armeria Reale (Armoury; p. 47), week-days 10-12 & 2-4, Sun. and holidays 9-12; free. Tickets from the caretaker, below.

Castello Medioevale (p. 48). Visitors are shown round daily 9-12 & 2-6 (Oct.-March 10-5); adm. 50 c.

Galleria Civica d'Arte Moderna (Pl. B, C, 4), containing modern Italian paintings and a few sculptures, Sun., Tues., Thurs., and Sat. 9-12 & 2-5 (Nov.-March 10-12.30 & 2-4.30); adm. 2 *L.*

Mole Antonelliana (p. 48), week-days, except Mon., 9-5 (Nov.-Feb. 9-4), Sun. 10-4. Adm. 1 *L.*, Sun. free.

Monte dei Cappuccini (Belvedere; p. 48), Nov.-Feb. 7.30 or 8-11.30 and 1-5 or 5.30, May-Aug. 6 or 5-11.30 and 1-7 or 2-8; at other seasons 6.30 or 7-11.30 and 1-6 or 6.30; adm. 1 *L.* 50 c.

Museo Civico d'Arte Applicata all'Industria (Pl. F, 3; industrial art museum) Sun., Tues., Thurs., and Sat. 9-12 & 2-5 (Nov.-March 10-12.30 & 2-4.30); adm. 2 *L.*, Sun. and holidays free.

Museo d'Artiglieria, in the Maschio (Pl. 20, C 3; p. 48), a collection of guns and weapons of all periods; Sun. and holidays 10-12, 50 c.; week-days 10-12 & 2-4.30, on application, 1 *L.*

Museo di Storia Naturale (p. 46), daily, except Mon., 1-4, free.

Palazzo Reale (p. 47), Sun. and Thurs. 2-4; at other times on application.

Chief Attractions (1 day): Accademia delle Scienze (p. 45), Armoury (p. 47), Cathedral (p. 47). View from the Mole Antonelliana (p. 48) or from the Superga (p. 49).

Turin (784 ft.), Italian *Torino*, the *Augusta Taurinorum* of the Romans, capital of the County of Piedmont in the middle ages, and after 1418 a residence of the Dukes of Savoy, was the capital of the kingdom of Sardinia from 1720 to 1860, and then, till 1865, capital of the kingdom of Italy. It is now the seat of a university, of an archbishop, and of a military academy, and head-quarters of the 1st army corps. It lies in a fertile plain half enclosed by the Western Alps, on the left bank of the *Po*, into which the *Dora Riparia* falls. Population 510,000. Of its flourishing industries the most important is the manufacture of motor-cars. The regular plan of the city, which distinguishes it from all other Italian towns, is due to the form of the ancient Roman town (p. 47), a rectangle 780 yds. long and 735 yds. broad. Since the 17th cent. the city has been extended in accordance with the original plan.

The baroque palaces date from the 17th and 18th centuries. Many of the long and broad streets are flanked with arcades. The squares and public gardens are embellished with numerous monuments to princes of the House of Savoy, and to statesmen, soldiers, and patriots who by word or deed have contributed to the unification of Italy. Of these the more important only can be mentioned here.

The *Stazione Centrale* (Pl. D, 4; p. 43) adjoins the broad Corso Vittorio Emanuele Secondo, where, in the distance to the left, rises the monument of *Victor Emmanuel II.* (Pl. 38), by P. Costa (1899), 125 ft. in height. Opposite the station lies the Piazza Carlo Felice (Pl. D, 4), with pleasant grounds and a bronze statue of the poet *Massimo d'Azeglio* (Pl. 22; 1798-1866), by Balzico (1873).

From the N. end of the piazza the Via Roma leads past the *Galleria Nazionale*, built in 1889, to the Piazza San Carlo and the Piazza Castello (p. 46). In the Piazza San Carlo (Pl. D, E, 3) is an equestrian *Statue of *Emmanuel Philibert* (Pl. 27), the general of Philip II. of Spain, by Marochetti (1838). The duke is represented in the act of sheathing his sword after his victory over the French at St-Quentin (1557) and the peace of Cateau-Cambrésis (1559), by which the duchy was restored to the House of Savoy.

From the N.E. angle of the Piazza San Carlo we take the Via Maria Vittoria, to the right, and the first cross-street to the left.

The **Accadèmia delle Scienze** (Pl. E, 3), formerly a Jesuit college, was erected in 1679 by Guarini. The ground and first floors contain the Museum of Antiquities, the second floor the Picture Gallery. Adm., see p. 44; tickets at the entrance.

***Museum of Antiquities** *(Reale Museo di Antichità).* — Ground Floor (key on the first floor). Rooms I and II contain the larger Egyptian antiquities, including the basaltic coffin of judge Gemnef-Harbêk (Room II), and a statue of Ramses II. in black diorite (Room I). — In the gallery to the left: Græco-Roman sculptures, Etruscan antiquities, inscriptions found in Piedmont, Roman architectural fragments found at Turin.

The Egyptian collections are continued on the First Floor. In Room I are mummies, 'Ushabti' figures (buried as servants of the dead), canopic vases, amulets, papyrus of the Book of the Dead, and wooden coffins. — We descend the stairs on the left to the new rooms containing objects excavated at Assiût and Gebelein: early-Egyptian coffins, mummies, statuettes, and paintings. — The Inscription Room (II; on the right of Room I) contains reliefs, inscriptions, two statues (2800 and 2700 B.C.), and statuettes. — Gallery I (to the left of Room I): Mummies, ornaments, domestic utensils of the 4th millennium B.C., and mummies and statues of the Middle Empire; on the walls, the celebrated list of the kings of Egypt down to the 19th dynasty. A small room (opened on request) contains the *Funeral Furniture of the architect Kha and his wife (c. 1400 B.C.). — Gallery II. Figures of Egyptian deities and articles used in worship. — Room III (to the right): Prehistoric collection from Piedmont. — Room IV. Roman and Celtic antiquities found in Piedmont; among the former, some fine bronzes (Silenus; Athena, of the type of the Parthenos of Phidias) and crystal. — Room V (to the left of Gallery II): Egyptian stuffs, Greek and Roman bronzes, ethnographical collection.

The ***Picture Gallery** *(Pinacotèca)* is on the Second Floor. Room I: Portraits of princes of the House of Savoy (*17. *Van Dyck*, Prince Thomas

on horseback, 1634). — Room II (also III and IV): Chiefly Piedmontese masters, 14-16th cent.: 26. *Macrino d'Alba*, Madonna with four saints (1498); 35. *Defendente Ferrari*, Betrothal of St. Catherine. — Room III: *Gaudenzio Ferrari*, 46. St. Peter and donor (altar-wing), 50. Crucifixion (in distemper), 51. Pietà. — Room IV: 63. *Sodoma*, Madonna enthroned with four saints. — Room V: Piedmontese masters, 17th and 18th centuries.

Room VI: 103, 104. *Fra Angelico da Fiesole*, Adoring angels; 115, 116. *Lorenzo di Credi*, Madonnas; 117. *Piero Pollaiuolo*, Tobias and the archangel Raphael. — Room VII: 146. *Raphael*, Madonna della Tenda (a fine studio-replica of the original at Munich); 157. *Giovanni Bellini*, Madonna (retouched); 155. *Francesco Francia*, Entombment (1515); 164. *Mantegna*, Madonna and saints (retouched). — Room VIII: 167. *Desiderio da Settignano*, Madonna (relief in marble). — We pass through Room IX.

Room X: *187. *Jan van Eyck*, St. Francis receiving the Stigmata; 188. *Petrus Cristus*, Madonna; 189, 190. *Roger van der Weyden*, Visitation, with portrait of the donor (retouched); *202. *Hans Memling*, The Passion; *Teniers* (the Younger), 218. The painter's wife, 231. Tavern scene. — Room XI: *Van Dyck*, 279. Infanta Isabella, *264. Children of Charles I. of England (1635); still-lifes by *Jan Fyt* and *Snyders;* 274. *Rubens*, Sketch of the Apotheosis of Henri IV. (in the Louvre).

Room XII: 303. *Holbein* (the Younger), Portrait of Erasmus (a copy of the original at Parma); 320. *Velazquez*, Philip IV. of Spain. — Room XIII: 338. *P. Mignard*, Louis XIV.; 343, 346. *Claude Lorrain*, Landscapes.

Room XIV: 377. *G. Dou*, Girl at a window (1662); 393. *Rembrandt*, Old man asleep (early work, 1629); 394 *S. Koninck*, Portrait of an old man; 406. *Paul Potter*, Four bulls (1649); 412. *P. Saenredam*, Sermon in a synagogue, figures by *A. van Ostade;* Fruit and flowers, by *J. D. de Heem*. — Room XV: Landscapes of the Dutch school, etc.; 444. *J. van Ruisdael;* Sand-dunes.

Room XVI: 465. *Caravaggio*, Lute-player; 482. *Sassoferrato*, Madonna; above, 477, 483. *G. Poussin*, Landscapes. — Room XVII: *Guercino*, 491. A holy nun, 497. Return of the Prodigal Son; in the corners: 489, 495, 500, 509. *Albani*, The four elements. — Room XVIII: 534. *Guercino*, Ecce Homo; 548. *Ribera (Bernardo Strozzi?)*, Homer.

Room XIX: *Paolo Veronese*, 564. Danaë, 572. The Queen of Sheba before Solomon. — Room XX: 580. *P. Veronese*, Christ in the house of Simon; 582, 585. *Bernardo Belotto*, Views of Turin.

In the Piazza Carignano (Pl. E, 3) is the **Palazzo Carignano** (Pl. 41; E, 3), built in 1680 by Guarini, with a brick façade in the baroque style. The Sardinian Chamber of Deputies met here in 1848-59, and the Italian parliament in 1861-64. The palace is now occupied by the *Natural History Museum* (Museo di Storia Naturale; adm., see p. 44). In front of it is a monument to the philosopher *Vincenzo Gioberti* (Pl. 30; 1801-52). — On the E. side of the palace, the façade of which was built in 1864-72, is a bronze monument to *King Charles Albert of Sardinia* (1798-1849; Pl. 23), by C. Marochetti (1861). To the N. is the *Galleria Subalpina* (Pl. 19).

In the Piazza Castello rises the **Palazzo Madama** (Pl. E, 3), formerly the castle, built in the 13-15th cent. near the E. wall of the Roman town, but converted into its present form by Duke Charles Emmanuel II. (1638-75). Later it became the residence of his widow, Madama Reale Maria, who as dowager-duchess added the handsome W. façade (by Iuvara) in 1718. It is now used as a court of cassation. In front of the E. gate is a war memorial in the form of an Italian cavalryman (by Pietro Canonica), unveiled in 1923; in

front of the W. gate is a monument to the Sardinian army (Pl. 28), erected in 1859. — At the N.W. corner of the piazza are the baroque church of *San Lorenzo,* by Guarini (1687), and the palace-yard (Piazza Reale). Adjoining the N. side of the piazza is a wing of the Royal Palace, now occupied by the *Prefettura* (Pl. E, 2, 3). The first door on the left is the entrance to the Armoury.

The ***Armeria Reale** (adm., see p. 44) is the finest collection of weapons in Italy. The entrance-hall contains memorials of Napoleon, gifts to Victor Emmanuel II. and Humbert I., and Japanese, Turkish, and Persian weapons. The long hall contains gorgeous breast-plates, helmets, and shields of the 15-17th cent., the armour of Prince Eugene, victor at Belgrade (d. 1736), etc. The windows on the right afford a view of the Superga (p. 49).

The **Palazzo Reale** (Pl. E, 2), the residence of Crown Prince Umberto, is a plain brick edifice built in 1646-58. On the gate-pillars of the palace-yard, now a public thoroughfare, are bronze groups of the Dioscuri (1842). To the left, in the vestibule of the palace, is an equestrian statue of Duke Victor Amadeus I. (d. 1637). The handsome staircase is adorned with statues of Emmanuel Philibert, Charles Albert, etc. Adm. to the royal apartments on the first floor, see p. 44. — The *Giardino Reale,* or royal gardens, on the E. side of the palace, are traversed by two new avenues, reached by the vaulted passage opening on the E. angle of the Piazza Castello.

The Palazzo Reale is adjoined on the N.W. by the **Cathedral** (*San Giovanni Battista;* Pl. E, 2), a Renaissance structure (1492-98) by the Florentine Meo del Caprino, with a marble façade.

Behind the high altar is the Cappella del Santissimo Sudario or della Santissima Sindone (open during early Mass until after 9 a.m.; entrance to the right of the altar), built in 1694 by *Guarini.* It contains four monuments erected by Charles Albert to his ancestors in 1842. In the coffin-like urn over the altar is part of the linen cloth in which the body of the Saviour is said to have been wrapped, brought to Turin in 1578.

To the N.W. of the cathedral, in the Via Porta Palatina, which corresponds to the main street of the Roman city, is the N. Roman gateway, the *Porta Palatina* (Pl. E, 2), restored since 1911, with two brick towers.

On the N. side of the narrow Via Garibaldi (Pl. E-C, 2), which runs N.W. from the Piazza Castello, is the **Palazzo di Città** (Pl. D, 2), or town hall, built by C. E. Lanfranchi in 1669. In front of it is a monument to *Amadeus VI.* (Pl. 21), the 'Conte Verde', conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383). Farther W. is the Piazza dello Statuto (Pl. C, 2), where stands the huge *Monument of the Mont Cenis Tunnel* (comp. p. 2), designed by Tabacchi (1879): the Genius of Science soars above a pile of granite rocks, on which lie the conquered giants of the mountains. — In the quarter lying to the S. of the Via Garibaldi we may note the *Giardino della Cittadella* (Pl. C, D, 2), with several statues. A little

to the S. is that of *Pietro Micca* (Pl. 35; C, 3), the brave soldier who saved the citadel from capture by the French grenadiers in 1706 by firing a mine. The massive gate-tower (Maschio), close by, in the Piazza Micca, is the sole relic of the Citadel (Pl. 20; Artillery Museum, see p. 44), which was demolished in 1857. In the Piazza Solferino (Pl. D, 3) is an equestrian statue of *Duke Ferdinand of Genoa* (Pl. 26) at the battle of Novara (1849), by A. Balzico (1877).

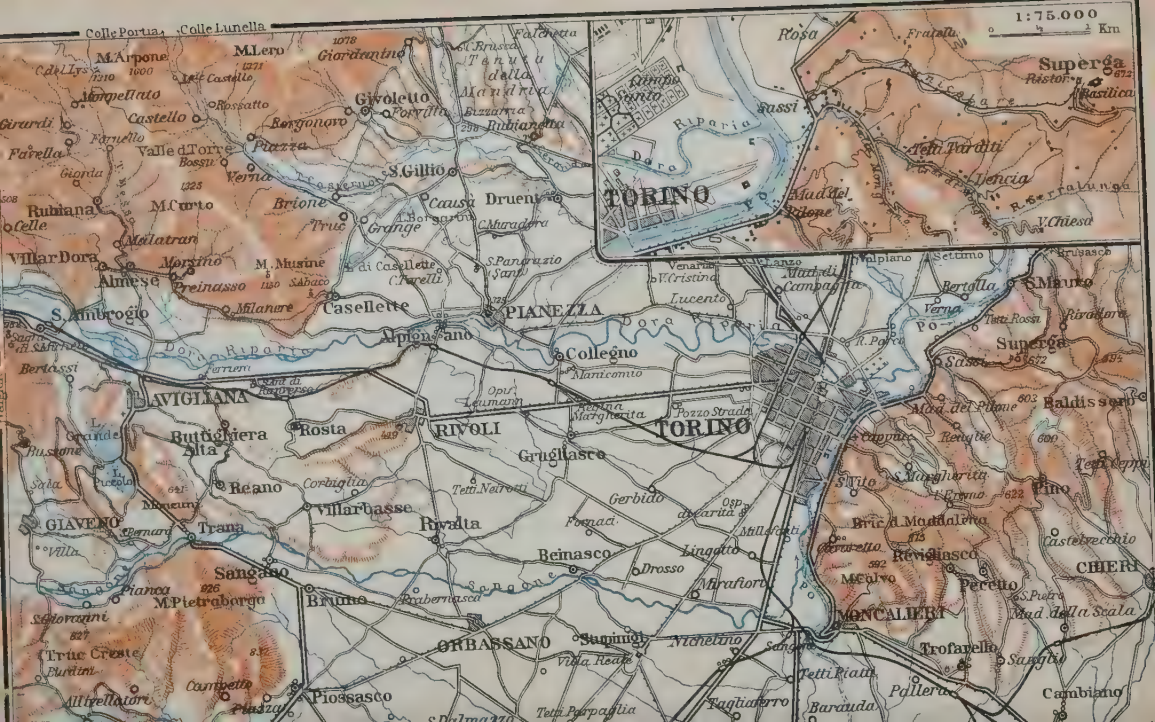
In the Via di Po (Pl. E, F, 3), which runs from the Piazza Castello S.E. to the Piazza Vittorio Véneto and the bridge over the Po (Ponte Vittorio Emanuele Primo), is the *University* (Pl. E, 3; No. 17, on the left), with a fine court. — The Via Montebello, the third street on the left, contains the so-called **Mole Antonelliana** (Pl. F, 3; adm., see p. 44), a kind of domed tower with a lofty pinnacle (538 ft.), begun by A. Antonelli in 1863 as a synagogue and now containing the *Museo del Risorgimento*, a collection of patriotic memorials. The highest gallery (1024 steps) affords a fine view of the city and the Alps.

To the right of the Via di Po the Via dell' Accademia Albertina leads to the Piazza Carlo Emanuele II. (Pl. E, 3, 4), with a monument to *Count Camillo Cavour* (Pl. 24; 1810-61), by Dupré (1873). Grateful Italy presents the civic crown to the creator of Italian unity, who holds a scroll in his left hand with the famous words "A free church in a free state".

On the bank of the Po, between the Ponte Vittorio Emanuele Primo and Ponte Umberto Primo, is a monument to *Garibaldi* (Pl. 29; F, 4), by Tabacchi, erected in 1887.

The **Giardino Pubblico** (Pl. E, 5-7) is a favourite resort. It contains several cafés, the *Botanic Garden*, and the handsome *Castello del Valentino*, a château in the French Renaissance style, with four towers, built before 1638, and now a school of engineering. In the S. part of the gardens we observe the large equestrian statue of *Duke Amadeus of Aosta* (Pl. 21a; D, 6), second son of Victor Emmanuel II. and king of Spain in 1870-73. The monument, designed by Calandra, was erected in 1902. The reliefs on the pedestal relate to the history of the House of Savoy. On the river-bank is the *Castello Medioevale* (Pl. E, 8; adm., see p. 44), erected in 1884 in imitation of a 15th cent. castle with its dependent village, a small book museum, and a restaurant.

On the Right Bank of the Po, midway between the two above-mentioned bridges, and reached from the Corso Moncalieri by funicular (return-fare 55 c.), is the **Monte dei Cappuccini** (Pl. F, G, 5), a wooded hill 165 ft. above the river. At the top are a Capuchin church and a station of the Italian Alpine Club, with a belvedere and Alpine collections (adm., see p. 44). The *View (best by morning light) embraces the city, the plain, and the Alps.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Lucento
Pozzo Strada
Grugliasco
Rosta
Buttigliera Alta
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Gerbido
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Castelrecinio
Bric d. Maddalena
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Testi Pini
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Moncalieri
Chieri

In clear weather an excursion may be taken to the **Superga** (2205 ft.), a church conspicuously situated on a hill to the E. of Turin. It is reached from the Piazza Castello by motorbus (2-4 times daily in $^3/_4$ hr.) viâ (3 M.) *Sassi*, or by tram (6 times daily, 3 in winter) to (25 min.) Sassi and cable-tram to the top in 20 min. (no change; return-fares 11 *L.*, 8 *L.*). At the top are the Albergo-Ristorante della Funicolare and the Ristorante Belvedere. The handsome church with its lofty dome, erected by Iuvara in 1717-31, commemorates the victory of the imperial army, under Prince Eugene, which wrested Turin from the French (1706). From 1730 to 1849 it was the royal burial-church, superseding that of Hautecombe in Savoy. We enter by the door to the left of the portico (closed 12-2). The crypt contains tombs of the kings from Victor Amadeus II. (d. 1732) to Charles Albert (p. 42; his two successors are buried in Rome, p. 286). The dome (311 steps) commands a splendid *View of the Alps, from Monte Settepani to the Adamello group, of the Apennines, the valley of the Po, and the hills known as the Colli Torinesi.

From Turin to *Paris* by the *Mont Cenis*, see R. 1; to *Milan* or *Genoa*, see R. 7; to *Aosta* and *Courmayeur*, see below; to *Ventimiglia*, see R. 10.

9. From Turin to Aosta and Courmayeur.

Railway to (80 M.) *Aosta* in 3 hrs. by the summer express (67 *L.* 50 c., 46 *L.*, 27 *L.* 50 c.); in 4$^1/_2$-5 hrs. by ordinary train (61 *L.*, 41 *L.* 50, 24 *L.* 50 c.). From Aosta to *Courmayeur*, 23 M., Motorbus in 2-2$^1/_2$ hrs. (17 *L.* 10 c.); railway from Aosta to Pré-St-Didier under construction.

The **Val d'Aosta**, one of the most beautiful valleys in the upper Alps, is watered by the Dora Baltea, whose numerous affluents course down from the semicircle of magnificent mountains forming the frontiers of Italy, France, and Switzerland (Gran Paradiso, to the S.; Mont Blanc, to the N.W., and the Matterhorn and Monte Rosa, to the N.). Two main roads, served by motorbuses, leave the head of the valley: one for France (Bourg-St-Maurice; see p. 53) across the Little St. Bernard, the other for Switzerland (Orsières, see p. 52) across the Great St. Bernard. The Aosta district was attached to Savoy at an earlier date than the rest of Piedmont, with the result that French is still the predominating language and is taught concurrently with Italian in the upper part of the valley above Verrès (p. 50). The Gressoney valley was settled by German peasants from Valais in the 13th cent., and a German dialect still subsists in its upper reaches.

From Turin to (18 M.) *Chivasso*, see p. 42. — The line diverges to the N. from that to Milan and, beyond (26$^1/_2$ M.) *Caluso* (991 ft.), tunnels below the moraine circus of Ivrea, the chain of hills on the S. margin of the former Dora glacier. Beyond the hills is a peaty region with small ponds. To the E. rises the *Serra d'Ivrea*, at one time the E. lateral moraine of the glacier.

38$^1/_2$ M. **Ivrea** (876 ft.; railway restaurant; Dora & Scudo di Francia, 50 beds; Universo, 23 beds), with 8600 inhab., the capital of the *Canavese* and the seat of a bishop, picturesquely situated on the *Dora Baltea*, is the ancient *Eporedia*, colonized by the Romans

in 100 B.C. in order to command the Alpine routes over the Great and Little St. Bernard. Of the margraves of Ivrea the best known are Berengar II. (d. 966) and Arduin (d. 1016), who became kings of Italy at Pavia.

About 5 min. away from the station the river is crossed by two bridges, the Ponte Nuovo and, a little higher up, the Ponte Vecchio, a Roman structure of one arch, rebuilt in 1716. Beside the Giardino Pubblico, below the bridges, rises the Romanesque campanile (1041; well preserved) of the vanished church of Santo Stefano. The cathedral, loftily situated and of ancient origin, has been frequently rebuilt, with the exception of the towers and the Roman columns supporting the crypt. In the ambulatory is a 12th cent. fresco; the sacristy contains an altarpiece (Adoration of the Child) by Defendente Ferrari. The Castello delle Quattro Torri, behind the cathedral choir, was built in 1358 and is now used as a prison.

The railway passes through a tunnel beneath the town and ascends the valley of the Dora. — 41 M. *Montalto Dora*, with a fine castle-ruin (12-15th cent.). — 49 M. **Pont-St-Martin** (railway restaurant). The village (1132 ft.; Hotel Cavallo Bianco), with a Roman bridge, is picturesquely situated, 20 min. N. of the station, at the mouth of the deep Gressoney valley, which is watered by the Lys.

Motorbus in summer to (17½ M.) *Gressoney-St-Jean* (4544 ft.), the chief place in the valley, and (21 M.) *Gressoney-la-Trinité* (5338 ft.), where the road ends. See Baedeker's 'Switzerland'.

We continue up the broad valley of the Dora, flanked by fine mountains, to (50½ M.) *Donnaz*, ascend a defile traversed by Napoleon in 1800, and pass through a tunnel under *Fort Bard* (1283 ft.). — 56½ M. **Verrès** (1207 ft.; Hotels Italia, Stazione). The village (1280 ft.), with an old castle (Rocca; keys at the Mairie) of the Counts of Challant, built in 1390 and refortified in 1536, lies at the entrance of the Challant valley, ¼ hr. N. of the station. Opposite, on the right bank of the Dora, lies *Issogne*, with a *Castle built by Georges de Challant in 1480 (interior tastefully restored).

A road (motorbus in summer) runs hence through the *Val Challant*, which is watered by the Evançon and is known higher up as the *Val d'Ayas*, to (11 M.) *Brusson* (4370 ft.) and (17½ M.) *Champoluc* (5151 ft.). See Baedeker's 'Switzerland'.

Near (60 M.) *Montjovet* appears on the right, high above us, the ruined castle of Montjovet or *St-Germain*. We cross the Dora and enter a beautiful defile. — 63½ M. **St-Vincent** (1887 ft.; Billia, 210 beds, Source, 120 beds, both first-class, with hydropathics; Couronne, 100 beds; Lion d'Or, 80 beds; etc.) is ½ hr. N. of the station (1417 ft.); ¼ hr. higher up (funicular) there is a mineral spring ('Fons Salutis'; 2090 ft.). On the left is the castle of *Ussel* (c. 1350).

64½ M. **Châtillon** (1808 ft.; Hôtel des Thermes, with hydropathic; Hôtel de Londres), with 3350 inhab. and a large castle of

the former Counts of Challant, is splendidly situated, 20 min. N. of the station (1483 ft.), at the mouth of the Val Tournanche.

Motorbus in summer to (11 M.) **Valtournanche** (5000 ft.), the principal place in the valley, at the head of which towers the *Matterhorn* (14,780 ft.). See Baedeker's 'Switzerland'.

Beyond (67½ M.) *Chambave* (1558 ft.), on the left, is the picturesque château of **Fénis*, built by the Counts of Challant in 1330, above the mouth of the *Val de Clavalité* or *Val de Fénis*. — 72 M. *Nus* (1755 ft.).

80 M. **Aosta.** — Hotels. **Couronne & Poste*, Place Charles-Albert, 70 beds at 12-15, B. 6, L. 15, D. 22, P. 45-50 *L.*; *Modern*, Place Charles-Albert, well spoken of, 40 beds at 10-12, B. 4½, L. or D. 12, P. 35-60 *L.*; *Mont Blanc & Royal Victoria*, on the road to Courmayeur, 30 beds at 8-15, P. 28-45 *L.*; *Suisse*, Rue de l'Hôpital, 30 beds, *Alpino*, Cours Victor-Emmanuel II, both plain. — *Café National*, at the town hall.

Post Office, Place Charles-Albert. — Motorbuses (office beside the Hôtel de la Couronne) to *Courmayeur*, see p. 49; to the *Great* or *Little St. Bernard*, see pp. 52, 53. — Inquiry Office (C.I.T.), Place Charles-Albert 6bis.

Aosta (1913 ft.), French *Aoste* (pron. 'ôst'), the *Augusta Prætoria Salassorum* of the Romans, occupied by the Counts of Savoy from 1032 onwards, is a provincial capital of 8850 inhab. and the seat of a bishop, situated at the confluence of the *Buthier* and the *Dora Baltea*, in a fertile basin surrounded by an imposing circle of mountains. St. Anselm, archbishop of Canterbury from 1093 to 1109, was born at Aosta in 1033. The importance of the place in Roman times is shown by a number of noteworthy remains.

The **Roman Walls**, which were originally 33-43 ft. high (including the parapet), have been preserved almost in their entire extent. They are fortified with towers and form a rectangle of 792 by 626 yds. The Cours Victor-Emmanuel II leads through a breach in the wall to the Place Charles-Albert, in the centre of the town. The *Hôtel de Ville*, on the N. side of the square, contains a museum of the Italian Alpine Club. To the N.E., above the houses, appear the S. wall of the *Roman Theatre* and the arches (the sole relic) of the *Amphitheatre*.

From the Place Charles-Albert the Rue Humbert Premier leads E. to the *Porta Prætoria*, a double gate, originally with three arches. We then continue straight on, by the Rue St-Anselme, to the **Triumphal Arch of Augustus**, with its ten Corinthian pilasters, restored in 1912-14. On the other side of the Buthier, which changed its channel c. 1000, is an arch of a *Roman Bridge*, now half-buried in the earth. A fine view is enjoyed from here.

The church of **St-Ours**, a little to the N. of the Rue St-Anselme, was founded in the 10th cent., but frequently rebuilt. The nave and aisles have Gothic cross-vaulting. The choir, which is shut off by a baroque screen (1768), contains finely carved stalls (15th cent.) and the Gothic tombstone of Bishop Gallus (d. 546). The early-Romanesque crypt is borne by twelve Roman columns. The campan-

ile (1151), in front of the church, is partly built of Roman materials. The fine cloisters, on the S. side of the church, with interesting Romanesque sculptures on the capitals, date from 1133, their Gothic vaulting from the 15th century. — The priory (late 15th cent.), adjacent on the S., has an octagonal tower.

The Cathedral, to the N.W. of the Place Charles-Albert, dates in its present form from the 15th cent.; the rich Renaissance façade (c. 1522) was spoilt by the addition of a portico in 1837. The choir contains some tasteful Gothic stalls (c. 1469), two mosaic pavements (12-13th cent.), and, on the left, a Gothic tomb (15th cent.) with the figure of Count Thomas II. of Savoy (d. 1259). In the crypt are ten Roman columns and an early-Christian altar. Gothic cloisters (1442-60) adjoin the N. side of the cathedral.

Part of the *Roman Forum*, or, according to others, a granary (horreum), has been excavated in front of the cathedral.

We may now leave the precincts of the town by the Place Roncas, to the N.W. of the cathedral, and turn to the left along the walls. At the N.W. angle of the wall is the mediæval *Tour de Tourneuve*. The *Tour du Lépreux*, on the W. wall, was altered in the middle ages. This tower, where a leper named Gusco (d. 1803) and his sister Angelica (d. 1791) were confined, is described in Xavier de Maistre's 'Le Lépreux de la Cité d' Aoste'. A little to the W. of the station are the *Tour de Bramafam*, a relic of a castle of the Counts of Challant (12th cent.), and the remains of the *Porta Principalis Dextra*, the ancient S. town-gate.

The Road from Aosta to Orsières by the Great St. Bernard ($37^1/_2$ M.) is served by Italian motorbuses to the hospice (several times daily in summer in $2^1/_2$ hrs.) and thence by Swiss buses in $1^3/_4$ hr. For a detailed description of the route, see Baedeker's 'Switzerland'. — $13^1/_2$ M. *St-Rhémy* (5354 ft.; Italian customs examination). — 21 M. *Hospice of the Great St. Bernard* (8110 ft.), on the summit of the pass, in Swiss territory. — 29 M. *Bourg-St-Pierre* (5358 ft.). — $37^1/_2$ M. *Orsières* (2969 ft.).

The Road from Aosta to Courmayeur (23 M.; motorbus, see pp. 49, 51) ascends the broad and shadeless valley of the Dora Baltea. — 3 M. *Sarre* (2034 ft.), with a royal château built in 1710. On the left, near *Aymaville* (2119 ft.), with a castle with four towers (14th cent.), opens the *Val de Cogne*. — $5^1/_2$ M. *St-Pierre* (2165 ft.), with a church and 14th cent. castle crowning a rocky hill. Fine view of the Rutor, Grivola, etc. — 7 M. *Villeneuve* (2198 ft.; Col-du-Nivolet, Petigat, both plain), overlooked by the ruined castle of *Châtel-Argent* (11th cent.), is beautifully situated at the mouth of the *Val Savaranche* and the *Val de Rhême*. — $9^1/_2$ M. *Arvier* (2546 ft.; Albergo Croce Bianca). High up on the precipitous cliff to the right is the church of *St-Nicolas* (3924 ft.). — At (10 M.) *Liverogne* (2395 ft.; Albergo Col-du-Mont, plain) we cross the *Dora di Valgrisanche*. Farther on, to the right, lies *Avise*, with three castles. Just short of *Ruinaz* (2582 ft.) Mont Blanc comes into sight. We then pass through the wild defile of *Pierre-Taillée*. — $17^1/_2$ M. *Morgex* (3018 ft.; Hôtel du Chêne-Vert, Hôtel de l'Ange).

20 M. **Pré-St-Didier** (3248 ft.; Univers Hôtel des Thermes, good, 100 beds at 12-15, B. 5, L. 16, D. 18, P. 45-48 *L.*; Vit-

toria, 40 beds), a picturesquely situated village with arsenical chalybeate baths (91° Fahr.), where the road to the Little St. Bernard diverges to the left (see below). Near the springs, 5 min. lower down, the *Thuile* has forced its way to the Dora valley through precipitous cliffs. — The road crosses the Dora above Pré-St-Didier.

23 M. **Courmayeur.** Hotels (open June-Sept., full up in August). *Royal Bertolini*, 150 beds from 15, B. 6, L. 20, D. 25, P. from 50 *L.*, good; *Union*, 80 beds, *Ange & Grand-Hôtel*, 120 beds, *Mont Blanc*, 100 beds, 10 min. N. of the village, all good; *Miramonti*, 60 beds; *Moderne*, 50 beds; *Savoye*, plain, 30 beds. — Motorbus to *Aosta*, see p. 49; to the *Little St. Bernard*, see below; to the *Great St. Bernard*, see p. 52. — English Church Service in Aug. at the Chapelle Evangélique.

Courmayeur (4016 ft.), in a magnificent situation at the head of the Aosta valley, is much frequented by Italians as a summer resort and for its chalybeate springs (hydropathic). The summit of Mont Blanc is concealed from Courmayeur by the *Mont Chétif* (7687 ft.) but may be seen from the Pré-St-Didier road, 10 min. S.

For the numerous walks and excursions in the vicinity, see Baedeker's 'Switzerland'.

From Courmayeur to Bourg-St-Maurice by the Little St. Bernard, 36 M., Italian motorbuses to the hospice in 2 hrs., thence by French motorbuses in 1¼ hr. (from Aosta to Bourg-St-Maurice, twice daily). For details, see Baedeker's 'Southern France'. Our road diverges from that to Aosta at Pré-St-Didier (3 M.; see above). — 9½ M. *La Thuile* (4728 ft.; Dora, 50 beds; Italian customs examination). — 18 M. *Col du Petit-St-Bernard* (7179 ft.). About ⅔ M. farther on, in Italian territory, just short of the frontier, is the *Hospice* (7064 ft.). — 36 M. *Bourg-St-Maurice* (2674 ft.) is a little town on the Isère. Railway, see p. 2.

10. From Turin viâ Cuneo and Tenda to Ventimiglia.

119 M. Railway to (91½ M.) *San Dalmazzo di Tenda* in 5¼-5¾ hrs. (69 *L.*, 47 *L.*, 27 *L.* 50 c.). The line is to be continued to Ventimiglia, but only the latter section is open at present (Airole-Ventimiglia, 7½ M. in 25 min.; 6 *L.* 80, 4 *L.* 80, 2 *L.* 90 c.). In the meantime a Motorbus ('Auto-Cars del Roia') runs thrice daily from San Dalmazzo di Tenda to (27½ M.) *Ventimiglia* in 2½ hrs. (17 *L.* 50 c.). The road runs for some distance through French territory. — Motorbus from Turin viâ Giandola (p. 54) to *Nice*, see p. 43.

From Turin to (8 M.) *Trofarello*, see p. 42. — 18 M. *Carmagnola* (787 ft.), with 9950 inhab., was the birthplace of the condottiere Francesco Bussone, the 'Count of Carmagnola' (1390-1432). The 'Carmagnole', the republican song of the French Revolution, was named after this town, the home of many of the street-musicians of Paris. — 23½ M. *Racconigi* (837 ft.), with a royal château (1670). — 28 M. *Cavallermaggiore* (938 ft.).

32½ M. **Savigliano** (1053 ft.; railway restaurant; Hotel Aquila d'Oro), an industrial town of 10,800 inhab., on the *Maira*, is the junction for (9½ M.) *Saluzzo* (12,000 inhab.), with a late 15th cent. cathedral and the Gothic church of San Giovanni.

40 M. *Fossano* (1237 ft.; railway restaurant; Hotels Moderno, Leon d'Oro), with 9700 inhab., is finely situated on a hill above the left bank of the Stura di Demonte, commanded by a castle with four towers.

54½ M. **Cuneo** or *Coni* (1755 ft.; Reale Superga, good; Croce & Stella d'Oro), a silk-manufacturing and agricultural town of 20,100 inhab., and the capital of the province, lies on a lofty plateau at the confluence of the Stura di Demonte and the *Gesso*. Fine view of the Alps.

The railway crosses the Gesso. — 62½ M. *Borgo San Dalmazzo* (2070 ft.), the *Urbs Pedona* of the Romans, is overlooked by the pilgrimage-church of *Madonna del Monserrato* (view). From here onwards the railway is particularly interesting. — Beyond (63½ M.) *Roccavione* (2136 ft.), with a ruined castle, we enter the valley of the *Vermenagna* and pass through numerous tunnels. — 65 M. *Robilante*, with a château. — Beyond (69 M.) *Vernante* (2621 ft.), a summer resort, we traverse a spiral tunnel (1643 yds.) and cross a viaduct (148 ft. high; 328 yds. long). — 74½ M. *Limone Piemonte* (3301 ft.; Hotels Europe, Poste), a winter sports resort, lies in a broad valley at the N. base of the *Colle di Tenda* (2864 ft.). The parish church (Gothic; 1360) contains 15th cent. frescoes. — The line now traverses the *Tenda Tunnel* (5 M. long; highest point 3402 ft.) and descends into the valley of the *Roia*, where important hydro-electric works have been established. — Beyond (81½ M.) *Vievola* (3212 ft.) there follow several short tunnels and finally a spiral tunnel, from which we emerge in the valley of the Rio Freddo. — 86½ M. *Tenda* or *Tende* (2641 ft.; Hotels Nazionale, Italia) is a picturesque little town in a splendid situation.

91½ M. **San Dalmazzo di Tenda** (2284 ft.; Grand-Hôtel, 60 beds at 10-15 *L.*; Italian customs examination), the present terminus of the railway, is a summer resort situated amid luxuriant groves of chestnuts. Motorbus to Ventimiglia, see p. 53.

The fine Road to Ventimiglia crosses the French frontier, 2½ M. from San Dalmazzo, and enters the **Gola di Gaudarena*, an imposing gorge, so narrow in places as barely to leave room for the river (Roia) and road between the perpendicular rocks (820 ft.). — At (5 M.) *Fontan* (1424 ft.; Hôtel des Etrangers; French custom-house) the scenery assumes a more southern character and the first olives appear. We then pass *Saorge* (1831 ft.), on a lofty rocky terrace to the left. — At (9½ M.) *Giandola* (984 ft.; Hôtel des Etrangers), situated in a green valley, the road to *Nice* (38½ M.; railway under construction) diverges to the right, passing the Col de Brouis, Sospel, the Col de Braus, and L'Escarène (see Baedeker's 'Southern France').

The road to Ventimiglia continues S. along the pretty valley of the Roia, passes the little French town of (10½ M.) *Breil* (Hôtel de

France; Cacciardi), dominated by the ruined tower of *Crivella*, and regains Italian soil (customs). It then threads two tunnels, far below the rocky nest of *Piena* (1906 ft.), and traverses the villages of (17½ M.) *San Michele* and (18½ M.) *Airole* (489 ft.; railway, see p. 53). — 27½ M. *Ventimiglia*, see p. 147.

11. From Milan to Genoa.

A. Viâ Pavia and Voghera.

94 M. Railway. Express in 3 hrs. (fares 79 *L.*, 53 *L.* 50 c., 32 *L.*); ordinary trains in 4½-5¾ hrs. (71 *L.*, 48 *L.*, 28 *L.* 50 c.). In winter trains de luxe Milan-Cannes (daily) and Vienna-Cannes (see p. 146).

Milan, see p. 24. — At (4½ M.) *Rogoredo* the train diverges from the line to Piacenza (p. 125), traversing a plain irrigated by numerous runlets, where rice is chiefly cultivated. — 5½ M. *Chiaravalle*, with a fine old Cistercian church. — 12½ M. *Villamaggiore*. — 17½ M. *Certosa*, see p. 37.

22½ M. **Pavía** (255 ft.; railway restaurant; Alberghi Croce Bianca, Moderno; tramway through the town), the ancient *Ticinum*, afterwards *Papia*, capital of the Lombards from 572 to 774, and now a provincial capital (36,500 inhab.) and the seat of a university (founded in 825, refounded in 1361), lies near the confluence of the Ticino and the Po. The old ramparts are still partly preserved. The *Cathedral*, a vast 'central structure' (p. xxxix), was begun in 1487 by Cristoforo Rocchi, with the co-operation of Bramante. The choir of *San Pietro in Ciel d'Oro* contains the marble tomb of St. Augustine (d. 430), of 1362. In the church of *San Michele* (11th cent.) several mediæval German sovereigns (including Frederick Barbarossa, in 1155) assumed the Lombard royal crown. The old *Castle of the Visconti*, lately used as barracks, is to be converted into a museum; in its park was fought the battle in which Francis I. of France was defeated and taken prisoner (1525).

Branch-lines run from Pavia to *Vercelli* (p. 42), to *Valenza* (p. 56), and to *Cremona* (p. 39). — Air service, see p. xvii

The Genoa line crosses the Ticino, and, beyond (26 M.) *Cava Manara*, the *Po*, by a long iron bridge. — 39 M. *Voghéra* (310 ft.; railway restaurant; pop. 20,800), junction for Piacenza (36 M., in 1-1½ hr.). — At (44 M.) *Pontecurone* we cross the rapid *Curone*. — 49 M. *Tortona* (395 ft.), the ancient Dertona.

60½ M. *Novi*, and thence to *Genoa*, see p. 56.

B. Viâ Mortara and Alessandria.

106 M. Railway in 5-6 hrs. Fares 80 *L.* 50 c., 54 *L.*, 32 *L.*

More important stations: *Milano Porta Genova* (Pl. B, 8), *Abbiategrasso*; then, beyond the Ticino, (24½ M.) *Vigevano*, with silk trade. — 32½ M. *Mortára*, junction for the Novara-Alessandria

(p. 42) and Vercelli-Pavia lines. — 46 M. *Torreberetti.* — On the left the long chain of the Apennines appears in the far distance. We cross the *Po.* — 50½ M. *Valenza,* junction for Vercelli and for Pavia. — A long tunnel. — 54½ M. *Valmadonna.* We cross the *Tánaro.*

59½ M. **Alessandria** (310 ft.; railway restaurant; Hotel Terminus, 60 beds), a fortified town and provincial capital with 58,500 inhab., in a well-watered district, was founded in 1168 by the Lombard towns allied against Frederick Barbarossa, and was named after Pope Alexander III.

Alessandria is the junction for several lines: viâ Valenza to *Vercelli* (35 M.; p. 42); viâ Novara (p. 42) to *Bellinzona* (p. 5), and to *Arona* (p. 15); viâ Torreberetti to *Pavia* (40½ M.; p. 55); viâ *Voghera, Piacenza,* and *Parma* to *Bologna* (R. 20); and viâ *Asti* to *Turin* (p. 42).

The train crosses the *Bormida.* To the E. (1¼ M.) lies the village of *Marengo,* where Bonaparte defeated the Austrians in 1800.

73 M. **Novi Ligure** (645 ft.), sheltered on the right by hills, with 14,000 inhab., junction for the Milan-Pavia-Genoa line (see p. 55). — Near (76½ M.) *Serravalle Scrivia* we enter a mountainous region. — Between (80 M.) *Arquata Scrivia* (820 ft.) and Genoa we pass through 24 tunnels. The train threads its way by means of embankments, through the *Bocchetta,* the narrow rocky valley of the *Scrivia,* which is crossed several times. — 86 M. *Isöla del Cantone;* a ruined castle on the right. — 88½ M. *Ronco* (1065 ft.). To the left diverges the old line to Genoa, which some trains follow, viâ Busalla and Pontedècimo, a manufacturing place.

We now pass through the Ronco Tunnel, upwards of 5 M. long, and descend the narrow *Polcévera Valley* by means of viaducts. — 94 M. *Mignánego* (510 ft.); 98½ M. *San Quírico.* — Vineyards and cornfields clothe the slopes, which are dotted with the villas of the Genoese. — 104 M. *Sampierdaréna* (p. 150). On the right are the lighthouse and the Capo del Faro; the train passes below the latter by means of tunnels.

106 M. *Genoa,* see p. 151.

12. From Innsbruck over the Brenner to Verona. Lago di Garda.

172 M. Austrian State Railway to *Brenner* (fares 16 *S* 80, 11 *S* 20, 5 *S* 60 *g*), thence Italian State Railway (120 *L.*, 80 *L.* 50, 47 *L.* 50 c.): express in 7½-8 hrs. (the Italian section is being electrified). Passport (p. xii) and customs examinations are held in the train (the Austrian at Steinach, the Italian at Brenner). — Views on the right, as far as the top of the Brenner.

Innsbruck. — *Railway Restaurant,* good. — Hotels, near the station: *Tirol,* 300 beds; *Europa,* 115 beds; *Kreid,* 120 beds; *Maria Theresia,* 120 beds; *Arlberger Hof,* 180 beds; *Union,* 72 beds; *Sonne,* 90 beds; *Victoria,* 92 beds.

Innsbruck (1883 ft.), capital of the Tyrol since 1420, with 70,000 inhab., lies in a broad valley, bounded by lofty mountains, on the right bank of the *Inn*. If time permit, we follow the Brixner Strasse, and beyond the Bozner Platz, the Meraner Strasse, and go to the right, by the Maria-Theresien-Strasse, to the inner part of the town. Here we note the Goldenes Dachl, a late-Gothic balcony, with a gilded copper roof, and the Hofkirche, containing the tomb of Emp. Maximilian I. (d. 1519). We then ascend the *Berg Isel* by electric tram, and walk to the top in 10 min. (view).

The Brenner line ascends the *Sillthal*. Numerous tunnels. — 6 M. *Patsch* (2572 ft.). — 12½ M. *Matrei* (3258 ft.), with the château of Trautson. — 15½ M. *Steinach* (3438 ft.); Austrian passport and customs examination (comp. p. 56). — The train ascends rapidly; beyond (18½ M.) *St. Jodok* it crosses the valleys of Schmirn and Vals and runs high above the Sill to (22 M.) *Gries* (4118 ft.). — Beyond the (r.) Brenner Lake we cross the new Italian frontier.

25 M. **Brenner** or *Brénnero* (4495 ft.; railway restaurant; an hour's halt for passport and customs examination, p. 56; Post Inn) is the highest station on the line, which is the lowest of all the great Alpine routes. The *Eisak*, which the train now follows, descends S. to the Adige.

On passing (30 M.) *Giggelberg* or *Moncucco* we enter the Pflerschtal, pass through a loop-tunnel, and beyond (33 M.) *Pflersch* or *Fleres* re-enter the Eisaktal. — 35½ M. *Gossensass* or *Colle Isarco* (3494 ft.; Palace Hotel, Grand-Hôtel), a favourite summer resort.

39 M. **Sterzing** or *Vipiténo* (3110 ft.; Central-Hotel Alte Post, Stötter) is a busy little town with picturesque late-Gothic houses. The town hall contains four panels from a large carved altarpiece by Hans Multscher (1458). — To the S. of Sterzing we pass the castles of Sprechenstein (left) and Reifenstein (right) and enter a wooded defile near (46 M.) *Grasstein* or *Le Cave* (2769 ft.).

50½ M. **Fortezza**, German *Franzensfeste* (2451 ft.; railway restaurant), is the junction for Toblach (Cortina, Villach; R. 13a). Farther on is the fortress of that name, built by the Austrians in 1833-38 to protect the Brenner. — Vineyards and chestnuts now appear.

57 M. **Brixen** or *Bressanóne* (1837 ft.; Elefant, 75 beds at 10-15 *L.*; Excelsior, 100 beds), with 5200 inhab., has been the seat of a bishopric since 992. The palace of the prince-bishops was built c. 1600 and altered in the early 18th century. The cathedral (1745-55) shows the influence of the late Italian baroque style; the Romanesque cloisters and the baptistery are adorned with interesting frescoes of the 13-15th centuries. The Laubengasse, with its oriels and arcades, affords a characteristic picture of an old Tyrolese town.

63½ M. **Klausen** or *Chiusa* (1716 ft.; Hotels Post, Krone), a quaint little town, is picturesquely situated below Burg Branzoll and the vine-clad rock crowned by the convent of Säben.

From Klausen to Plan, 19 M., narrow-gauge railway in 2¾ hrs. (2 1 *L.*, 8 *L.* 70 c.). The line, constructed in 1915-16, ascends the E. slope of the Eisak valley and, opposite Waidbruck, bends into the **Grödner Tal** or *Val Gardena*, the upper part of which is enclosed by huge Dolomites (Langkofel, Sella). — 8 M. *Sankt Peter* or *San Pietro*. — 12½ M. *Sankt Ulrich* or *Ortisei* (4026 ft.; Aquila, 200 beds; Posta & Cavallino Bianco, 170 beds at 10-25, P. 40-55 *L.*; Luna, 65 beds; Madonna), a summer and winter sports resort, is a good headquarters for tours in the N.W. Dolomites. — 15½ M. *Santa Cristina* (4590 ft.; Hotel Post). — 18½ M. *Wolkenstein* or *Selva* (5125 ft.; Hotel Oswald, 140 beds; Cervo e Posta) dominated by the Sella. — From (19 M.) *Plan* (5230 ft.), the terminus of the line, a road (7½ M.) crosses the Sella-Joch (7264 ft.; inn) to join the Dolomite Road near Canazei (p. 60).

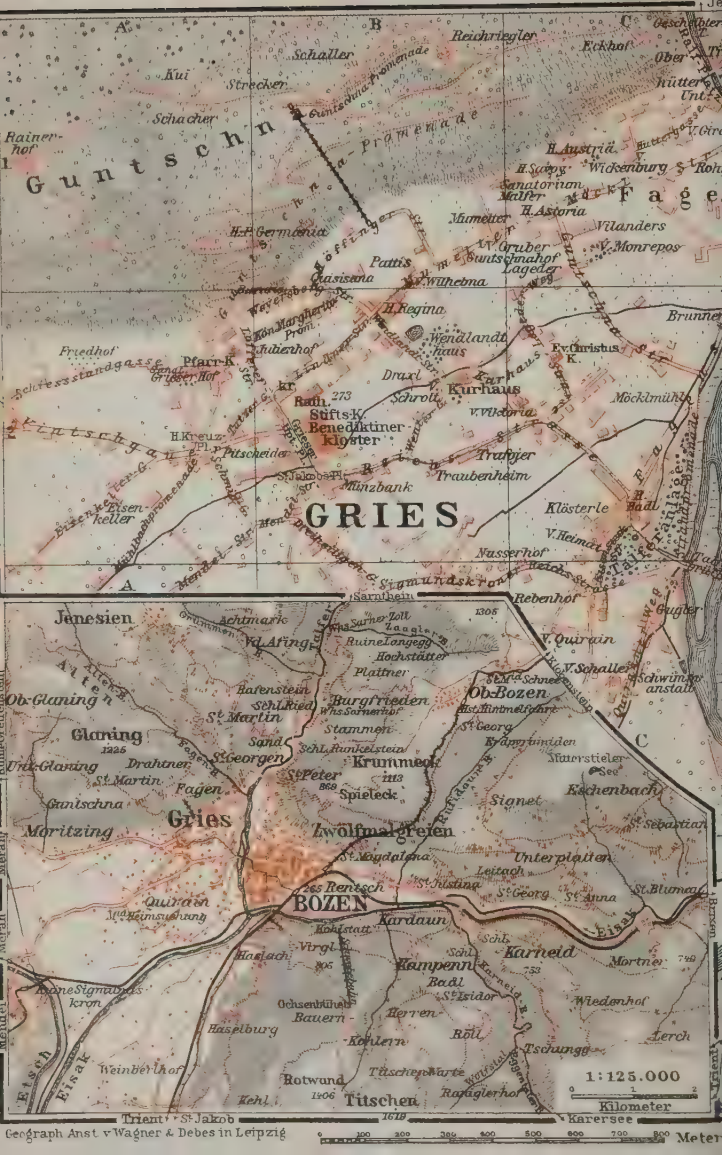
67 M. *Waidbruck* or *Ponte all'Isarco* (1545 ft.), dominated by the well-preserved Trostburg (13th and 16th cent.). Motorbus in 1 hr. to the summer resorts of *Kastelruth* or *Castelrotto* (3478 ft.) and *Seis* or *Siusi* (3274 ft.; Seiser Hof, 140 beds). — We cross the Eisak in a wild ravine between porphyry rocks. — 74 M. *Völs* or *Fiè* (1112 ft.). High up on the left is the castle of Prössels, with the Schlern (8412 ft.) in the background. — 79 M. *Kardaun* or *Cardáno* (928 ft.), at the mouth of the Eggen-Tal (p. 60), with a large power station and the castle of Karneid (above on the left). — The train returns to the right bank of the Eisak and enters the broad and luxuriant basin of Bozen.

81 M. **Bozen** or **Bolzano**. — *Railway Restaurant.* — Hotels. **Laurin* (pl. kl; E, 3), Andreas-Hofer-Str. 4, 200 beds from 20, B. 8 *L.*, **Bristol* (Pl. a; D, E, 3), Raingasse 2, 100 beds at 20-40, B. 8, L. 20, D. 25, P. from 60 *L.*, both first-class, **Greif* (Grifone; Pl. d, D 3), Walther-Platz 7, 200 beds at 12-25, B. 6, L. 16, D. 20, P. 45-65 *L.*, all three under the same management; **Stiegl* (Scala; Pl. h, E 2), 8 min. N. of the station, with garden, 180 beds at 10-16, B. 5, L. 15, S. 13, P. 35-40 *L.*; **Mondschein* (Luna; Pl. l, E 3), Bindergasse 25, with garden, 160 beds at 10-15, B. 5, L. or D. 12-16, P. 35-40 *L.*; **Post Hotel & Europa* (Pl. k; D, 3), Defregger Str. 1, 120 beds; *Schgraffer* (Pl. n; D, 3), Walther-Platz 1, good, with garden, 90 beds; *Central* (Pl. z; D, 3), Goethe-Str. 6, plain but good, 60 beds at 12-15 *L.* — Hôtel Garni (p. xx). **Stadt Bozen* (Città di Bolzano; Pl. bo, D 3), Walther-Platz, with café, 123 beds at 11-20, B. 5½ *L.*

Restaurants. **Bristol-Laurin*, a high-class garden-restaurant opposite the hotels of the same name; at the hotels **Greif* and *Mondschein; Post*, etc.; *Ristorante Bolognese*, Umberto-Str. 9 (Pl. D, 3). — Wine Rooms. *Rathaus-Keller* (Pl. E, 3); *Post* (see above); *Batzenhäusl* (Pl. s; E, 2), Kirchebner-Str. 14. — Cafés. *Stadt-Café*, in the Stadt Bozen Hotel (see above); *Kusseth*, Umberto-Str. 7 (Pl. D, 3). — Confectioner. *Reinstaller*, Walther-Platz 2 (Pl. D, 3).

Post Offices to the W. of the Pfarr-Kirche (Pl. D, 3) and at the station (Pl. 5; E. 3). — Travel Agencies (tickets also for the 'Atesina' motor mails). *Schenker & Co.*, Walther-Platz 6 (Pl. D, 3); *C.I.T.* (p. xvi), Walther-Platz 12.

Tramways. From the railway station viâ the Walther-Platz to Gries (see p. 59; 70 c.); from the Walther-Platz past the Virgl-Bahn (see p. 59) to Sankt Jakob (1 *L.* 30 c.); Rittnerbahn and other mountain railways, see pp. 60, 59.


GRIES
BOZEN
Gries
Jenesien
Glaning
Ob-Glaning
Ob Bozen
Kurhaus
Stifts-K.
Benediktiner kloster
Pfarr-K.
Rath
Schrott
Druxl
Wendlandshaus
Pattis
Gaisiana
Wilhelma
Lageder
Mumelter
Vilanders
Monrepos
Astoria
Germania
Regina
Brunner
Friedhof
Pfarrhof
Trahner
Traubenheim
Münzbank
Eisenkeller
Klösterle
Nasserhof
Rebenhof
Achtmark
Ruine Langegg
Hochstätter
Platzner
Burgfrieden
Stammen
Schl. Runkelstein
Krummeck
Spieleck
Signet
Eschenbach
Unterplatten
Leitach
Karneid
Kampenn
Mortnei
Wiedenhof
Lerch
Tschunge
Tschapperlitz
Ragglerhof
Rotwund
Tütschen
Kehl
Kohlern
Herren
Röll
Haselburg
Ochsenbühel Bauern
Haslach
Virgl
Kohlstatt
Kardaun
Rentsch
Quirain
Weinberlhof
Eisak
Trient
St. Jakob
Karersee
1:125.000
Kilometer
Meter
Geograph Anst v Wagner & Debes in Leipzig

Schloss Runkelstein
Nesselbrunn
Gschlossl
Spinn
St. Anton
Klebenst.
Sarner Hof
Reiter
St. Peter
Diem
V. Rässler
Spieleck
869
Schlossl
Prediger M.
Compill
Heinrichshof
Peterplonerhof
697
Ob. Paursberg
Brückl M.
St. Oswald
V. Streiter
Fürstl. Campofrancosche Gärten
Lindenburg
Grabmayr
Zwölfmalgreien
St. Oswald (oder Thun)
Maretsch
Weggenstein
D'O-Haus
Prackenst.
Pal. Johanneum
Toggenburg
Hortenberg
St. Johann
St. Johann Gasse
St. Magdalena
Weg
Franziskaner-Kloster
Rittner Bahnhof
Laubengasse
Neuhaus
Rathh.
Pl.
Silber-G.
Unterbergg.
Post Plan
Stadt-Park
Eisenb.-Werkstätte
Bahnhof
BOZEN
Friedhof
Viehmarkt
Eisack
Virglwarte
Weinegg
Kohlerhof
Wendlandthof
Virgl
Kohlern
Bauernkohlern
Engl. Mühle
1 Unterpräfektur D3
2 Merkantilgebäude D3
3 Steueramt E2
4 Kunstgewerbl. Fachschule D3
5 Bahnpostamt E3
6 Sparkasse D3
7 Pal. Campofranco D3
8 Theater D.E3
1 : 18.000

Bozen, Italian *Bolzano* (870 ft.), with 35,000 mostly German-speaking inhab. (including Gries), has been since 1926 the capital of the province of Bolzano (including the German-speaking districts of the former South Tyrol). Since the middle ages the town has been an entrepôt of the trade between the North and the South, and has retained this distinction since it was taken over by Italy in 1919. Bozen is charmingly situated at the confluence of the Eisak and the *Talfer*, which descends from the Sarn-Tal on the N. To the E. the background is formed by the serrated chain of the Dolomites; to the W. rises the porphyry ridge of the Mendel (p. 60).

In the Walther-Platz (Pl. D, 3), a favourite resort, officially renamed the Piazza Vittorio Emanuele in 1925, is a monument to Walther von der Vogelweide, the Minnesinger, probably born near Waidbruck (p. 58) about 1170. The Gothic *Parish Church*, at the S.W. angle of the square, dates from the 14-15th centuries. In the Rathaus-Platz stands the town hall (Pl. Rath.), a handsome baroque building of 1907. The business centres are the Laubengasse, with its flanking arcades (No. 39 the Merkantil-Gebäude, Pl. 2, with an industrial art exhibition), and the picturesque Obst-Markt adjoining it. The *Museum*, Helenen-Str. 2 (Pl. D, 3; week-days 9-12 & 2-5, Sun. 9-12, 2 *L.*), contains Tyrolese furniture and antiquities. — The *Wassermauer Promenade* (Pl. D, 2, 1; 1420 yds. long) runs N. along the left bank of the Talfer as far as Sankt Anton, affording magnificent views of the Schlern and the Rosengarten (Alpine glow after sunset). We may return by the *St. Oswald Promenade* (Pl. D, E, 1, 2), which diverges to the left from the St. Heinrich-Strasse at the Schlösslmühle and ascends in windings to 450 ft. above the town. The whole walk takes about $1^1/_2$ hr.

About 3 min. from the Eisak-Brücke a funicular (Drahtseilbahn; Pl. D, 4; 375 yds. long; up 2 *L.*, up and down $3^1/_2$ *L.*) ascends to the *Virglwarte* (1499 ft.; restaurant), whence we obtain a fine survey of the basin of Bozen and the surrounding mountains. — About 20 min. E. of the Eisak-Brücke (motorbus from the Walther-Platz, 2 *L.*), an aerial railway (Pl. F, 4; 6 *L.*, return 10 *L.*) ascends to *Kohlern* or *Colle*. About 5 min. E. of the upper station (3704 ft.) we have a view of the Schlern and Rosengarten; 5 min. S. is the small summer resort of *Bauernkohlern* (3740 ft.; Hotel zur Kohlernbahn, with view-terrace).

Beyond the Talfer lies Gries (Pl. B, 2; Austria, 100 beds, P. 35-50 *L.*; Regina, 80 beds; Savoy; etc.; tramway, see p. 58), a winter health resort at the foot of the Guntschnaberg. The parish church (Pfarr-Kirche; Pl. A, 2) contains a fine carved altar-screen by Michael Pacher (1475). The *Guntschnaberg* may be ascended either by the Guntschna Promenade (in 1 hr., past the Hotel Germania), which begins at the back of the parish church, or by a funicular ($4^1/_2$ min.; $2^1/_2$ *L.*) starting from Höffinger-Strasse (Pl. B, 1), 5 min.

further N.E. About 5 min. from the terminus (1595 ft.) is the Hotel Reichrieglerhof (Pl. B, 1; café-restaurant), commanding a capital view of Bozen and the Rosengarten (evening light best).

To the E. of Bozen lies the ***Ritten** or **Renón**, a high plateau ascended by a narrow-gauge railway (Rittnerbahn; 7½ M. in 1½ hr.; 18 *L.*, return-ticket 25 *L.*) starting from the Walther-Platz and passing (4 M.) *Oberbozen* or *Soprabolzano* (4003 ft.; Hotel Holzner, 95 beds; Friedl; etc.) and (7½ M.) *Klobenstein* or *Collalbo* (3904 ft.; Hotel Bemelmans, 146 beds; etc.), two summer resorts with beautiful views of the Dolomites.

From Bozen to Cortina through the Dolomites, by motor post in summer (68 M. in 9¼ hrs.; 82 *L.* 50 c.). We ascend the grand *Eggental* to (12½ M.) *Welschnofen* or *Nova Levante* (3878 ft.; Post Hotel zum Weissen Rössl) and past the woodgirt **Karer See** or *Lago di Carezza* to the (17 M.) **Karersee Hotel* (5279 ft.; 480 beds at 16-42, B. 7, L. 20, D. 26, P. 62-82 *L.*; English church service in July), a favourite summer resort with a 9-hole golf-course, finely situated below the Latemar (9337 ft.) and the Rotwand (Rosengarten group). About 1 M. farther on is the *Karer Pass* or *Passo di Costalunga* (5751 ft.; Karerpass, 130 beds at 8-15 *L.*), with a view of the Fiemme and Fassa Dolomites. We then descend to (23½ M.) *Vigo di Fassa* (4534 ft.; Albergo Corona) and proceed N.E. through the Fassa Valley to (31 M.) *Canazei* (4800 ft.; *Canazei, 110 beds at 15-32, L. 20, D. 25 *L.*; motor post to San Martino di Castrozza and Feltre, see p. 71). This marks the beginning of the ***Dolomite Road** proper, which mounts past the (37 M.) *Hotel Pordoi* (6955 ft.; 64 beds; view) to the (38½ M.) *Pordoi-Joch* (7382 ft.; two hotels). To the right rises the snow-clad Marmolata (10,965 ft.) and straight ahead the Dolomites of Ampezzo (p. 70). Then down to (45 M.) *Arabba* (5256 ft.; Albergo Posta), at the foot of the Sella, and (49 M.) *Pieve di Livinallongo* (4807 ft.; Albergo Alpino). On rounding the Col di Lana, the scene of fierce fighting in 1915-17, and passing (51 M.) *Andraz* (4662 ft.), the road ascends again to the (58 M.) *Passo di Falzárego* (6946 ft.; view). The hotel is ⅔ M. farther on. 64½ M. *Pocól* (5010 ft.; two inns). 68 M. *Cortina* (4026 ft.), in the Ampezzo Valley, see p. 69. — For a more particular description of this route, see Baedeker's 'Tyrol & Dolomites'.

From Bozen to the Mendel Pass, 1½ hr. (14 *L.* 80, 10 *L.* 50 c.): electric railway viâ (9½ M.) *Kaltern* or *Caldaro* to (11¼ M.) *Sankt Anton* or *Sant'Antonio* (1673 ft.); thence funicular, 1½ M. long. Motorbus in summer from Bozen viâ the Mendel Pass to Madonna di Campiglio (see below). The wooded **Mendel Pass** or *Passo della Mèndola* (4472 ft.; railway restaurant; Penegal, 250 beds from 15, B. 7, L. 18-20, D. 20-25, P. from 45 *L.*; Mendola, 250 beds, same prices; Caldaro; 9-hole golf-course) affords a capital view (from the station-terrace) of the valleys below and the Dolomites beyond Bozen; more extensive view from the *Penegal* (5699 ft.; restaurant), 1½ hr. N. - An electric railway (15 M. in 1½ hr.; 14 *L.* 60, 7 *L.* 80 c.) descends hence through the upper part of the Val di Non to *Dermúlo* (1801 ft.; Albergo Posta). From Dermulo an electric line runs S. to Trent (27½ M.; p. 63) and N.W. viâ *Cles* to (17 M. in 1¼ hr.; 10 *L.* 50, 4 *L.* 80 c.) **Malè** (2418 ft.; railway restaurant; Malè, 70 beds at 7-14 *L.*), in the Val di Sole (Sulzberg). — From Malè a motorbus (15½ M. in 1½ hr. for 12½ *L.*; from Bozen over the Mendel in 7¼ hrs. for 73 *L.* 60 c.) runs in summer S. to the *Campo di Carlomagno* (5522 ft.; *Golf Hotel, 130 beds, P. from 65 *L.*; 9-hole golf-course) and to **Madonna di Campiglio** (5095 ft.; *Grand-Hôtel des Alpes, 300 beds from 10, P. from 55 *L.*; Rainalter, 180 beds; *Savoia-Neumann, 70 beds at 10-20, P. 40-50 *L.*; Posta; Excelsior), a finely situated wooded summer resort and a good headquarters for tours in the Brenta (10,410 ft.) and Adamello (11,641 ft.) groups. Motor services in midsummer to Trent, Riva, and Bozen. —

Another motorbus (38½ M. in 3-4 hrs. ; 41 *L.*) runs from Malè S.W. over the (20 M.) *Tonale Pass* (6181 ft.; the old Austro-Italian frontier) and past (27 M.) *Ponte di Legno* (4137 ft.; Grande Albergo, Tonale), a summer resort in the Val Camonica, to *Edolo* (2264 ft.; Edolo, 60 beds), whence Brescia is reached by railway in 4 hrs. — See Baedeker's 'Tyrol & Dolomites'.

From Bozen to Meran, 20 M., railway in 1 hr. (15 *L.* 90 c., 11 *L.*, 6 *L.* 90 c.; express 17 *L.* 70, 12 *L.* 10, 7 *L.* 60 c.). — The train ascends the broad Adige valley, dominated by numerous ruined castles. — 3½ M. *Sigmundskron* or *Ponte d'Adige;* 8 M. *Terlan;* 10 M. *Vilpian.* — From (16 M.) *Lana-Burgstall* or *Lana-Postal* a tramway runs to Ober-Lana (Vigiljoch, p. 62) and Meran. — 18½ M. *Untermais* or *Mäia Bassa.*

20 M. **Meran.** — *Railway Restaurant.* — Hotels. **Palace,* 170 beds from 30, B. 10, L. 35, D. 40, P. from 70 *L.*, **Meraner Hof,* 330 beds from 25, B. 10, L. 27, D. 32, P. from 65 *L.*, both at Untermais; **Bristol,* 150 beds from 25, B. 8, L. 24, D. 28, P. from 55 *L.*, **Frau Emma,* 200 beds from 15, B. 6, D. 22, S. 20, P. from 65 *L.*, **Excelsior,* 160 beds from 15, B. 6, L. 20, D. 22, P. from 42 *L.*, all three near the station; **Savoy,* 120 beds from 18, P. from 50 *L.*; **Continental,* 100 beds, P. 50-70 *L.*; **Esplanade,* 250 beds at 16-25, P. 35-55 *L.*; **Bellevue,* 100 beds, *Aufflinger,* 120 beds, both near the station; *Ritz,* 65 beds at 10-18, P. 30-40 *L.*; *Europa,* 90 beds; *Bellaria* (Jewish), P. 45-65 *L.* — Second class: *Finstermünz,* 55 beds at 10-20, P. 35-50 *L.*; *Kessler.* 30 R.; *Victoria,* 86 beds; *Kronprinz* (Principe Ereditario), good, 65 beds at 10-15, P. 32-45 *L.*; *Central; Royal.* — At Obermais: **Park Hotel,* 180 beds, P. from 60 *L.*; **Bavaria,* 70 beds, P. 55-75 *L.*; **Regina,* 100 beds, P. 45-65 *L.*; **Minerva,* 70 beds, P. 45-65 *L.*; etc. — Numerous pensions.

Restaurants at the hotels *Frau Emma, Pillon, Kronprinz,* etc. — Café-Restaurants. *Kurhaus* (band twice daily), Königin-Helena-Promenade; *Promenade,* Königin-Margherita-Promenade; *Wieser,* Berglauben 92; etc. — Tea Rooms. *Ritz,* Steinach-Platz 12; *Westminster,* Prinz-Humbert-Str. 26; *English Tea Room,* Postgasse 14. — Confectioners. *König,* Prinz-Humbert-Str. 46; *Reibmayr,* Postgasse.

Tramways. From the railway station to the Viktor-Emanuel-Platz, the Reichs-Brücke (Untermais), and Obermais; from the Viktor-Emanuel-Platz N. to Forst, S. to Ober-Lana.

Travel Agency. *C.I.T.* (p. xvi), in the Kurhaus, Prinz-Humbert-Strasse. — Golf Course (9 holes) on the Sports Ground at Untermais.

English Church of the Resurrection (built in 1891), at Untermais; services from Sept. to June.

Meran (1050 ft.), Italian *Merano,* until 1420 the capital of the Tyrol, is the chief climatic health resort in the Southern Alps. It is delightfully situated among vineyards, orchards, and castles, at the foot of the mountains, ¾ M. to the E. of the Adige, and with the parishes of *Obermais* and *Untermais,* on the S. bank of the Passer, numbers 24,000 inhabitants.

Opposite the railway station is a memorial to the Tyrolese patriot *Andreas Hofer* (1767-1810; view). Thence we follow Goethe-Strasse to the Viktor-Emanuel-Platz, at the W. boundary of the old town, which is intersected by the busy Laubengasse, a little to the N. In this street, under the arcades on the N. side, is (No. 74) the entrance to the former *Landesfürstliche Burg,* a castle rebuilt

about 1450 by Duke Sigmund and occupied by himself and his wife Eleanor, daughter of King James I. of Scotland. The interior (adm. 10-12 and 3-5; 1½ *L.*), fitted up with contemporary furniture, illustrates the princely simplicity of the period; over the door of the bedchamber are the arms of Habsburg and Scotland. The *Parish Church*, completed in 1495, lies at the E. end of the Laubengasse. On the embankment beside the Passer are the *Promenades*. Another pleasant walk is the *Tappeiner-Weg*, on the S. slope of the Küchelberg, 500 ft. above the town.

Excursions. From the Trauttmansdorff bridge, 20 min. S.E. of Obermais (tramway to the Brunnen-Platz), an aerial railway (1¾ M. long; fare 6 *L.*) ascends to the (11 min.) chapel of *Sankt Katharina in der Scharte* (4101 ft.; Café Belvedere), which commands a splendid view. — To *Schloss Tirol*, there and back, including a stop, 3½ hrs. We follow the road from the Passeier-Tor, the N.E. gate of the old town, past the ruined Zenoburg, and ascend the Küchelberg to (1¼ hr.) Dorf Tirol (1955 ft.; Rimmele, with view-terrace) and (20 min.) the castle (2096 ft.; adm. 5 *L.*; refmts., wine), dating from the 12th cent. and once the residence of the Counts of Tyrol. The chapel, with a Romanesque portal, contains a large sculpture of the Crucifixion (c. 1300), a beautiful carved altar, and 14th cent. frescoes. From the Kaiser-Saal we enjoy a view of the Adige valley, with the Laas glaciers to the S.W. — About 1 hr. N.E. of Obermais stands the castle of *Schenna* (1955 ft.), dominating the entrance to the Passeier-Tal. It dates from the 14-16th cent. and contains an armoury, Renaissance furniture, and the cradle of Andreas Hofer (adm. 1 *L.*; inns at the village). Fine view. — From *Ober-Lana* or *Lana di Sopra* (981 ft; Theiss, with restaurant), reached by tram from the Viktor-Emanuel-Platz in ½ hr., an aerial railway (1⅓ M. in 20 min.; fare 6 *L.* 50 c.), reconstructed in 1926, ascends the **Vigiljoch* or *Gioco di San Vigilio* (4859 ft.; good inn), which offers a magnificent view of the Dolomites (Schlern, Rosengarten, Langkofel). From the summit of the pass (5889 ft.; 1 hr.) we obtain a fine survey of the Vintschgau, Ötztal Alps, and Texel group. — Further details in Baedeker's 'Tyrol & Dolomites'.

The railway continues W. beyond Meran through the *Vintschgau* or *Val Venosta* to (52 M.) *Spondinig-Prad* or *Spondigna-Prato* (2904 ft.; Hotel Hirsch, 120 beds at 7-15 *L.*), (54½ M.) *Schluderns* or *Sluderno*, and (57 M.) *Mals* or *Malles* (3429 ft.).

From Meran a motor post runs in summer (44 M. in 4⅔ hrs.; 51 *L.* 50 c.) via Spondinig to **Sulden** or *Solda* (6053 ft.; *Sulden Hotel, first-class, 250 beds, P. 55-80 *L.*; Post Hotel, 85 beds, P. 40-55 *L.*, Eller, 100 beds, both good; English Church service from July 15th to Aug. 31st), a favourite summer resort and headquarters for tours in the Ortler group (12,802 ft.; see Baedeker's 'Tyrol & Dolomites').

From Meran to Bormio (Colico), 62 M., motor post in summer in 9½ hrs. (79 *L.*). We ascend the Vintschgau to *Spondinig* (see above), then turn S.W. along the ***Stelvio Road**, constructed in 1820-24, the highest motor road in Europe. 39 M. *Trafoi* (5056 ft.; *Post Hotel, 120 beds at 10-20 *L.*; Schöne Aussicht, 50 beds), a wooded summer resort. We continue the ascent in zigzags (motor coaches have to back at every bend), enjoying magnificent views of the glaciers of the Ortler group, past the *Franzenshöhe Inn*, to the (48 M.) *Stelvio Pass* (9049 ft.; inn, 50 beds), German *Stilfser Joch*. A wonderful view is obtained from the Dreisprachen-Spitze or Pizzo Garibaldi (9325 ft.; ¼ hr.). The road, usually fringed with deep snow, even in July, winds down the valley of the Braulio to the (60 M.) *Bagni Nuovi di Bormio* (4370 ft.; 250 beds) and (62 M.) *Bormio* (4019 ft.; Albergo Posta, 70 beds at 8-12 *L.*; Nazionale; Torre), a quaint little town with old towers and late-Gothic wall-frescoes. —

From Bormio a motor post (24 M. in 2 hrs.) runs through Valtellina (watered by the Adda) to *Tirano* (1407 ft.; railway restaurant; Grand-Hôtel, 90 beds at 10-18 *L.*; Stazione, 35 beds), a town of 6700 inhab., with old palaces, junction for the Bernina Railway to St. Moritz (see Baedeker's 'Switzerland') and for the line to *Colico* (p. 18; 41½ M. in 2¼ hrs.). — Further details in Baedeker's 'Tyrol & Dolomites'.

Beyond Bozen the railway to Verona crosses the Eisak, 3½ M. above its confluence with the *Etsch* or *Adige*, which becomes navigable at (87½ M.) *Branzoll* or *Bronzolo*. To the right rises the long *Mittelberg*, composed of porphyry. — 90½ M. **Auer** or *Ora* (735 ft.; railway restaurant).

From Auer to Predazzo, 31 M. in 4 hrs. (32 *L.* 50, 13 *L.* 10 c.), by a narrow-gauge railway boldly constructed in 1917 (fine views). — 1¼ M. *Ora Paese*, near the village (791 ft.). — 5½ M. *Montagna* or *Montan* (1483 ft.), with Schloss Enn. — 15 M. *Fontane Fredde* or *Kaltenbrunnen* (3284 ft.; inn). — At (19 M.) *Castello di Fiemme* we enter the broad green **Val di Fiemme**, watered by the *Avisio*. — 22½ M. *Cavalese* (3255 ft.; Hotels Ancora, Vittoria), the principal place in the valley. — 31 M. **Predazzo** (3340 ft.; Predazzo, 50 beds at 8-14 *L.*; Nave d'Oro, 36 beds at 4-10 *L.*) lies at the mouth of the Val Travignolo, which is terminated by the Dolomite peaks of the Pala group (10,469 ft.). Motor post from Predazzo to San Martino di Castrozza or to Canazei (for Cortina or Bozen), see p. 71.

Beyond Auer we cross the Adige. — 94½ M. *Neumarkt-Tramin* or *Egna-Termeno*. — 100 M. *Salurn* or *Salorno* (696 ft.), commanded by the ruined Haderburg on a bold rock. We here cross the language frontier. — 104½ M. *San Michele*, junction for an electric line from Trent to Malè (see p. 60). We recross the Adige. — 111 M. *Lavis*, on the Avisio, whose boulder-strewn bed we cross by a long bridge.

115 M. **Trent.** — *Railway Restaurant*, good. — Hotels. *Mayer*, behind the station, 45 beds, *Bristol*, in the town park, 70 beds, both good; *Sole & Agnello d'Oro*, Vicolo Orbi 4, 80 beds at 8-14, B. 4, L. or D. 12 *L.*, well spoken of. — Travel Agency. *C.I.T.* (p. xvi), Via Roma.

Trent (633 ft.; 32,000 inhab.), Italian *Trento*, on the left bank of the Adige, the *Tridentum* of the Romans, is now the capital of the province of Trento (ceded from the Tyrol; comp. p. 59). It was formerly of importance as the junction of the Brenner road with the commercial highway from Venice through the Val Sugana (see p. 72), and from 1027 to 1803 it was the capital of an episcopal principality. The Council of Trent was held in 1545-63 in the cathedral and the church of Santa Maria Maggiore. From the station, in front of which rises a Dante monument, 58 ft. high, by Zocchi (1896), we reach, to the S., the Via Roma and Via Rodolfo Belenzani, the main streets of the town. The latter leads to the *Cathedral*, a Romanesque building not completed till the 16th century. The sacristy contains fine Flemish tapestries of the 16th century. On the E. side of the town rises the *Castello del Buon Consiglio*, once the seat of the prince-bishops, erected in the 13th cent., and rebuilt after 1525, containing the Museo del Risorgimento (open 9-12 and 2-5; 3 *L.*), with antiquities, paintings, and souvenirs

of the irredentist Cesare Battisti, who was executed by the Austrians here in 1916. Its arcaded courtyards and frescoes by Romanino, Dosso Dossi, etc. should be noticed. — From the Ponte di San Lorenzo an aerial rope-railway (return-fare 5 *L.*) ascends to *Sardagna* (1929 ft.; restaurant; fine view of Trent and the Adige valley).

Val Sugana railway from Trent to *Venice*, see R. 13b.

Above (125 M.) *Calliano* rises the ruined castle of Beseno. The lower valley of the Adige, rich in vines, maize, and mulberries, is called *Val Lagarina* as far as the Chiusa di Verona.

130 M. **Rovereto** (617 ft.; railway restaurant; Vittoria, 100 beds at 8-14, D. 10 *L.*; Rovereto), a town of 14,400 inhabitants. The castle ($^1/_4$ hr. from the station) contains a war museum (3 *L.*) and the 'Campana dei Caduti', a bronze bell, the largest in Italy, cast from war material and dedicated to the fallen. Light railway to Riva on the Lago di Garda, see below.

We cross the Leno. On the right lies *Isera*, with vineyards. — 132$^1/_2$ M. *Mori* (571 ft.), also on the Rovereto-Riva line.

The Brenner railway now skirts Monte Baldo (p. 66) on the right. — 133$^1/_2$ M. *Marco.* — At (136 M.) *Serravalle*, anciently a fortress, the valley contracts. — 140 M. *Ala* (482 ft.). — 143 M. *Avio.* On the right bank is the restored castle of *Sabbionara*, belonging to Count Castelbarco, with 14th cent. frescoes. — 145$^1/_2$ M. *Borghetto*, formerly the last Austrian station. — 149 M. *Peri* (413 ft.). — On a hill to the right, near (156 M.) *Ceráino*, lies *Rivoli*, where in 1797 the Austrians were defeated by the French under Masséna, created Duc de Rivoli in 1807. We now enter the *Chiusa di Verona*, a rocky defile, where Otho of Wittelsbach defended Barbarossa's army against the Veronese in 1155.

160$^1/_2$ M. *Domegliara*, junction of the local line Garda-Verona (see p. 67). — The trains turns to the E. and crosses the Adige at (167 M.) *Parona di Valpolicella.* — 172 M. *Porta Nuova*, the central station of *Verona* (see p. 73).

From Rovereto viâ Arco to Riva, 19 M., narrow-gauge line in 1$^1/_2$ hr. (1st class 14 *L.* 60 c., 3rd class 6 *L.* 30 c.). Views to the left. *Rovereto*, see above. — The line follows the Brenner railway as far as (3 M.) *Mori* (see above), then crosses the Adige to (4 M.) *Mori Borgata*, station for the village of *Mori* (636 ft.), partially destroyed during the War, but now rebuilt. — It then runs down the green valley to (7$^1/_2$ M.) *Loppio* (735 ft.), another reconstructed village, skirts the Lago di Loppio, and ascends in windings to the summit of the pass (915 ft.). — We then descend to (11 M.) *Nago-Tórbole* (712 ft.), with the ruined castle of *Penede* on a steep rock to the left. The high-road on the left, affording good views, leads to Torbole (p. 67; 20 min.). — Then to the right down

the hillside to the Sarca Valley. View of the deep-blue Lago di Garda to the left. — We cross the *Sarca*.

15 M. **Arco.** — Hotels. *Grand-Hôtel des Palmes*, 100 beds; *Strasser*, 80 beds at 8-22, B. 5, L. 14, D. 16, P. 25-45 *L.*; *Bellevue*, 60 beds at 5-20, B. 3-5, L. 12-15, D. 15-18, P. 25-45 *L.*; *Rainalter*, 35 beds; *La Plata*, open all the year, 20 beds.

Arco (299 ft.), an ancient town of 4100 inhab., and a sheltered winter resort for pectoral, nervous, and cardiac invalids, lies on the S. slope of a precipitous cypress-clad rock crowned by a ruined castle (932 ft.). Comp. Baedeker's 'Tyrol & Dolomites'.

19 M. **Riva** *di Trento.* — The Railway Station (restaurant) lies 7 min. E. of the harbour. — There are two Steamer Piers; that at the railway station is not always called at. — Travel Agency. *C.I.T.* (p. xvi), Piazza Garibaldi 5.

Hotels. **Lido Palace*, first-class, just to the E. of the station, 130 beds from 20, B. 6-7, L. 22-27, D. 27-32, P. from 55 *L.*, *Villa Lago*, 1/4 hr. E., 45 beds at 5-10, B. 4½, L. or D. 15, P. 25-35 *L.*, *Hôtel du Lac & du Parc*, 12 min. E., 60 beds, these two near the harbour and good, all three with large gardens on the lake; **Sole d'Oro*, with restaurant, 100 beds at 10-25, B. 6, L. 10-14, D. 12-16, P. 35-50 *L.*, **Bellevue*, 50 beds at 12-20, B. 6, L. 15, D. 20, P. 35-45 *L.*, both near the harbour; *Grand-Hôtel Riva*, 100 beds at 12-25, B. 5, L. 18, D. 24, P. 40-65 *L.*; *Europa*, good, on the W. side of the harbour, with café-restaurant, 140 beds at 8-18, B. 5, L. 12½, D. 16½, P. 30-40 *L.*; *Centrale*, well spoken of, on the N. side of the harbour, with café-restaurant, 110 beds; *Bologna alla Posta*, close to the station, 50 beds. — Motor-Coaches (S. Leonardi, Viale San Francesco) to Madonna di Campiglio, Trent, the Dolomites, etc.

Riva (230 ft.), a busy port, with 8500 inhab., lies at the N.W. end of the Lago di Garda, dominated on the W. by the precipitous *Rocchetta* (5010 ft.); the *Bastione*, a ruined watch-tower on its slope (1/2 hr.; fine view), recalls the period of the Venetian dominion. During the War Riva formed part of the Austro-Hungarian front and was frequently bombarded, especially from Monte Baldo. The business centre of the town is the harbour square, with arcaded houses and a massive old clock-tower. — The superb Ponale Road (generally very dusty) skirts the cliffs of the Rocchetta and, opposite the *Fall of the Ponale* (50 min.; Belvedere Restaurant), turns W. up the *Valle di Ledro*. The water of the Lago di Ledro (2149 ft.; 6 M. from Riva) is utilized for a new power station at Riva.

Lago di Garda.

Steamers (comp. p. xvii; restaurant) along the W. bank between Riva and Desenzano, 3-4 times daily in 4-4½ hrs. (2½ *L.* 20, 1½ *L.* 55 c.), along the E. bank, between Riva and Peschiera (change at Gargnano), 3-4 times daily in 4-4¼ hrs. (2½ *L.* 5, 1½ *L.* 10 c.). — From the S. end of the lake a road skirts the W. bank to Tignale (p. 66; tram as far as Gargnano, see p. 39) and the E. bank to *Navene*, beyond Malcesine (p. 67; motorbus from Verona). The continuation of the road from Navene to Torbole is under construction.

The **Lago di Garda* (213 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 32 M. long and 3-10 M. broad; area 150 sq. M.; greatest depth 1135 ft. Until

1918 the N. end (3 M.) belonged to Austria. Its chief feeder is the *Sarca*, and its S. effluent the *Mincio*. The E. bank is separated from the valley of the Adige by *Monte Baldo* (7278 ft.), 25 M. in length. The W. bank, bounded at its N. end by abrupt cliffs, expands between Gargnano and Salò into the lovely *Riviera Bresciana*. The lake is seldom quite calm, and in fine weather is often ruffled about noon by the S. wind (Ora), refreshingly cool in summer. The water is generally azure blue.

West Bank: From Riva to Desenzano.

The steamers touch at both banks in the N. half of the lake. On the right we soon see the Fall of the Ponale (p. 65), and then *Limone* (Albergo Bella Vista), in a bay, amid lemon and olive groves. Next, *Tremósine*, reached by a new road commanding fine views (motorbus from Campione), *Campione*, and the harbour of *Tignale*.

The mountains now become lower, and we reach the Riviera (see above), the warmest region on the lake, 10 M. long, with its numerous villages and country-houses. The next station is *Gargnano* (Cervo, 35 beds, P. 25-30 *L.*; light railway to Brescia, see p. 39), then *Bogliáco* (*Grand-Hôtel, frequented by the English, 75 beds at 18-25, B. 5-6, L. 20, D. 25, P. 35-45 *L.*), with a château of Count Bettoni and a 9-hole golf-course. *Toscolano* and *Maderno* (Hotel Bristol, 100 beds at 10-15, P. 30-45 *L.*; Milano; Maderno) lie at the foot of *Monte Pizzòcolo* (5194 ft.). Then *Fasano* (*Grand-Hôtel Fasano, 170 beds from 20, P. from 45 *L.*; *Bella Riva, 100 beds from 12, B. 6, L. 20, D. 25, P. from 35 *L.*, with English church services in Nov.-May), 20 min. N.E. of Gardone.

Gardone. — Hotels. **Grand-Hôtel*, 350 beds from 20, B. 7, L. 30, D. 35, P. from 60 *L.*; **Savoy Palace*, with the Café Rimbalzello, 200 beds from 20, B. 7, L. 20, D. 25, P. from 50 *L.*; **Roma*, 70 beds at 14-16, B. 5½, L. 15½, D. 17½, P. 40-45 *L.*; *Monte Baldo*, good, 42 beds at 12-20, B. 5, L. 13, D. 14, P. 35-45 *L.*; *Bellevue*, 60 beds at 8-12, P. 25-32 *L.*; *Hohl*, 35 beds, P. 30-35 *L.*, *Garda*, 32 beds at 10-12, P. 30-35 *L.*, *Jolanda*, 35 beds, P. 30-40 *L.*, *Bellaria*, in a quiet situation, P. 25-30 *L.*, all four well spoken of; *Pesce d'Oro*, 40 beds, *Hôtel du Lac*, 25 beds, *Park*, 30 beds at 9-15, B. 5, L. or D. 12, P. 28-35 *L.*, these three convenient for passing travellers.

Gardone Riviera, in a sunny, sheltered situation on the lake and at the foot of the hills, is a favourite spring, autumn, and winter resort, especially with the Germans. It has the warmest climate in N. Italy, after that of Arco, and its rich vegetation is southern in character. The hills afford many varied walks. The villa 'Il Vittoriale' at Gardone di Sopra is the home of Gabriele d'Annunzio; the bow end of the Italian battle-cruiser 'Puglia' has been set up in the garden.

Charmingly situated at the W. end of the bay of Gardone is *Salò* (Italia, 30 beds; Roma, 50 beds at 8-12, P. 25-35 *L.*; Metropole), at the base of *Monte San Bartolomeo* (1864 ft.).

We pass the crescent-shaped *Isola di Garda* and skirt the ab-

rupt *Rocca di Manerba* (715 ft.).—To the S., jutting far into the lake, between Desenzano and Peschiera, appears the promontory of *Sirmione* (Grand-Hôtel Terme, Sirmione, both good, and others), the ancient Sirmio sung by Catullus, with a 13th cent. castle of the Scaligers and sulphur-baths.

In the S.W. angle of the lake lies **Desenzano** *sul Lago* (Royal Mayer, 70 beds at 10-18 *L.*), a small town on the Milan-Verona railway (p. 41; tramway to the station, $^2/_3$ M., 1 *L.*).

EAST BANK: FROM RIVA TO PESCHIERA.

The first station is *Tórbole* (Grand-Hôtel Torbole, 200 beds from 20, P. from 60 *L.*; Garda, 70 beds at 8-15, P. 28-40 *L.*). Motorbus ($1^1/_2$ *L.*) and horse-bus (1 *L.*) to Riva.—Then to the S., skirting the precipitous Monte Baldo (p. 66) to *Malcésine* (Malcesine, 60 beds at 10-20 *L.*, good; Italia), with an old castle of the Scaligers (view), where Goethe was threatened with arrest when sketching in 1786, as a danger to the Venetian Republic.

Beyond Malcesine are two little islands, *Isola dell'Olivo* and *Trimelone;* then the stations of *Castelletto di Brenzone* and *Torri.* The finest part of the E. bank is between Torri and Garda. The banks flatten, and beyond the pretty promontory of *San Vigilio* (Hotel-Pension San Vigilio, plain but good), with the Villa Guarienti di Brenzone, lies the ancient little town of *Garda* (Terminus, 40 beds at 8-12 *L.*), in a sheltered bay, which gives its name to the lake. Electric railway viâ Domegliara (p. 64) to ($23^1/_2$ M.) Verona (p. 73) in $1^1/_2$ hr. (12 *L.*, 8 *L.*).

Beyond *Bardolino* and *Lazise* we land at **Peschiera** (Albergo Bell'Arrivo), formerly a fortress, at the S.E. angle of the lake, at the efflux of the *Mincio.* The station, on the Milan-Verona line (p. 41), is on the E. side of the town, $^2/_3$ M. from the pier (omnibus).

13. From Fortezza or Trent to Venice.

A. From Fortezza viâ Toblach and Cortina to Venice. Dolomite Railway.

FROM FORTEZZA TO TOBLACH, Italian State Railway, 38 M., express in 2 hrs. (32 *L.* 50, 22 *L.* 50, 13 *L.* 40 c.), ordinary train in $2^1/_4$ hrs. (29 *L.* 50, 19 *L.* 90, 12 *L.* 10 c.).

FROM TOBLACH TO CALALZO, $40^1/_2$ M., by the *Dolomite Railway in $4^1/_2$-$5^1/_2$ hrs. (45 *L.* 20, 22 *L.* 60 c.). This steam-driven, narrow-gauge line, crossing the E. Dolomites from N. to S., was begun by the Austrian army in 1917, continued in 1919 by the Italians, and opened to the public in 1921.

FROM CALALZO TO VENICE, 102 M., Italian State Railway, express in $3^1/_4$ hrs. (85 *L.* 50, 58 *L.*, 34 *L.* 50 c.), ordinary train in $5^1/_2$ hrs. (77 *L.*, 52 *L.*, 30 *L.* 50 c.).

FROM FORTEZZA TO TOBLACH. *Fortezza* (2451 ft.), see p. 57. The train passes through the fortifications, crosses the gorge of the Eisak 260 ft. above the foaming torrent, and curves to the left into

the *Puster-Tal* or *Valle Pusteria* (comp. Baedeker's 'Tyrol and Dolomites'), watered by the *Rienz* and affording glimpses of the Dolomites to the S. — Beyond (5 M.) *Mühlbach* or *Rio di Pusteria* the valley contracts to a narrow ravine called the Mühlbacher Klause. — 8 M. *Vintl* or *Vandoies* (2441 ft.). — 15 M. *Ehrenburg* or *Castelclarne* (2582 ft.), with a château of Count Künigl. — 18½ M. *Sankt Lorenzen* or *San Lorenzo in Pusteria* (2677 ft.), at the entrance of the Enneberg Valley or Val Badia.

20 M. **Bruneck** or *Brunico* (2717 ft.; Post, 90 beds; Bruneck, 86 beds), with 3300 inhab., overlooked by an old castle of the bishops of Brixen, is charmingly situated opposite the mouth of the Tauferer Tal or Valle di Tures (electric railway, 10½ M., to Sand in Taufers or Campo Tures). — 27½ M. *Olang* or *Valdáora* (3461 ft.). To the N. opens the Antholzer Tal or Valle di Anterselva, above which rise several peaks of the Rieserferner; to the S. are the Enneberg Dolomites. — 31½ M. *Welsberg-Waldbrunn* or *Monguelfo* (3576 ft.). To the N.E. are the castles of Welsberg and Turn; to the S. are the baths of Waldbrunn. — From (35 M.) *Niederdorf* or *Villabassa* (3795 ft.; Emma, 70 beds; Ebner, 50 beds) motorbuses run in summer S.W., past the baths of Neu-Prags, to the (35 min.) **Pragser Wildsee* or *Lago di Braies* (4908 ft.; first-class hotel, 150 beds at 15-30, B. 6, L. 18, D. 22, P. 45-65 *L.*), a dark-green lake, in which the huge Seekofel is reflected.

38 M. **Toblach** or *Dobbiaco* (3970 ft.; *Grand-Hôtel, 320 beds at 15-40 *L.*; Germania, 120 beds; Bellevue, 90 beds at 7-15 *L.*; Ampezzo, 70 beds; etc.) is a frequented summer resort on the Toblacher Feld, the watershed between the Drave and Rienz. The hotel quarter is at the station, the village lies ¼ hr. N.

Shortly beyond Toblach the state railway reaches (40½ M.) **Innichen** or **San Candido** (3862 ft.; Hotels Bahnhof, Adler), the last Italian station, at the mouth of the Sexten-Tal or Valle di Sesto. — The line is served hence by the Austrian Southern Railway (to Villach, 91 M., in 3¼-4¾ hrs.; through-carriages from Meran to Vienna in 17 hrs.). We skirt the *Drave* and descend the E. part of the Puster-Tal. 48 M. (from Fortezza) *Sillian* (3547 ft.; Adler Inn), the Austrian frontier-town. — Beyond (57 M.) *Mitterwald* (3897 ft.) we descend the Lienzer Klause to (67 M.) *Lienz* (2215 ft.; railway restaurant; Hotel Post), to the N. of the wild Lienz Dolomites. — We continue through the upper valley of the Drave to (78 M.) *Oberdrauburg*, (89½ M.) *Greifenburg-Weissensee*, and (103 M.) *Möllbrücke-Sachsenburg*. — We then enter the lower valley. — 109 M. *Spittal-Millstättersee* (1844 ft.; railway restaurant; Hotels Alte Post, Ertl), junction of the Tauern Railway to Salzburg (comp. p. 85). — 132 M. *Villach*, see p. 85. — Comp. Baedeker's 'Tyrol & Dolomites'.

Dolomite Railway from Toblach to Calalzo. The station at Toblach adjoins that of the state railway (see above). — The line runs S. through the *Höhlenstein* or *Landro* valley, watered by the Rienz and fringed by rugged mountains. On the right we pass the green *Toblacher See* or *Lago di Dobbiaco* (4121 ft.; hotel). — The valley contracts, and farther on appears the Klausenkofel; to the

right the jagged spurs of the Dürrenstein: to the S. the Monte Piano, the scene of fierce fighting in 1915-17. — 6½ M. *Landro* or *Höhlenstein* (4603 ft.), completely destroyed in the war. At the head of the valley of the Schwarze Rienz, which opens here to the left, rise the Drei Zinnen or Tre Cime di Lavaredo (9836 ft.). Farther on, to the left, is the light-green **Dürren-See* or *Lago di Landro* (4613 ft.), above which towers the huge Monte Cristallo (10,551 ft.).

8 M. *Carbonin-Misurina* (4764 ft.) is the station for the summer resort of *Schluderbach* (*Ploner, 150 beds at 12-20, P. 45-60 *L.*; *Croda Rossa, 70 beds). To the left are the Cristallino and the Cadini, on the right the imposing limestone pyramid of the Croda Rossa or Hohe Gaisl (10,299 ft.).

A fine road runs from Schluderbach to Cortina (11 M.; see below) past the (4½ M.) **Lago Misurina* (5758 ft.; Grand-Hôtel & Savoia, 200 beds; *Misurina, 120 beds at 6-20, P. 30-50 *L.*) and over the (9 M.) *Passo Tre Croci* (5935 ft.; *Grand-Hôtel, 200 beds), with a view of the Ampezzo valley.

At (10 M.) *Cima Banche* (5016 ft.) the railway reaches the watershed between the Rienz and the Boite. To the right rises the Croda Rossa with the precipices of the Col Freddo, and next it the Croda dell'Ancona: in front are the peaks of the Tofana; to the left is the Vecchio del Forame. — We descend past the *Lago Bianco* (left; 4938 ft.) and beyond (12½ M.) *Ospitale* (4836 ft.; inn) reach the most interesting portion of the line. On the left is the Val Grande, flanked by the Pomagagnón (8058 ft.), and to the S.W. rise the Tofana, Col Rosà, and Furcia Rossa. The railway descends high above the Felizon, crosses its gorge by a bridge 230 ft. high, and passes through a tunnel to the E. bank of the **Valle d'Ampezzo**, which is watered by the *Boite*. The splendid view towards the opposite bank embraces the green Col Rosá in the foreground, the Croda d'Antruilles and Lavinores on the right, and the rocky masses of the Tofana on the left. — Beyond (15½ M.) *Fiammes* (4393 ft.) the rugged Sorapis appears in front.

18½ M. **Cortina.** — *Railway Restaurant.* — Hotels. In an open situation, 25 min. from the station: **Miramonti*, 300 beds, P. in the season (July 15th-Aug. 31st) from 75 *L.* (closed in winter); **Cristallo*, 200 beds, P. 65-85 *L.*; **Faloria*, 150 beds, P. from 45 *L.* (closed in winter).

In the village: **Savoy*, with café, 180 beds from 20, B. 8, L. 22, D. 28, P. from 55 *L.*; **Bellevue*, 140 beds from 20, B. 7, L. 20, D. 25, P. from 50 *L.*; **Concordia*, with café, 150 beds at 14-20, B. 6, L. 18, D. 20, P. 45-54 *L.*; **Posta*, 110 beds at 10-20, B. 6, L. 18, D. 20, P. 38-54 *L.*; *Croce Bianca*, 110 beds, *Cortina*, 85 beds, *Corona*, 75 beds at 10-20, B. 5, L. 15, D. 18, P. 35-55 *L.*, all three good; *Maioni*, 50 beds; *Girardi*, 50 beds; *Ampezzo*, 88 beds; **Menardi*, 60 beds; etc.

Travel Agencies. *Dandrea & Co.*, opposite the Municipio; *C.I.T.* (p. xvi), Piazza Venezia. — Golf Course near the Hotel Miramonti. English Church Service from June to August.

Cortina d'Ampezzo (4026 ft.), the chief place in the Valle d'Ampezzo, in a superb situation, is a favourite headquarters for excursions in the Dolomites and is the most important winter sports

centre in the Italian Alps. The parish church contains a wood-carving by Andrea Brustolon (1724) on the first altar to the left. The gallery of the detached campanile (250 ft. high) commands an admirable survey of the surrounding landscape: N.E., the Cristallo group, with the Pomagagnon and the highest Cristallo peak (10,551 ft.); E., the Tre Croci Pass and Crepedel (7694 ft.; aerial railway to the Faloria Alp under construction); S.E., the Punta Nera, Sorapis (10,515 ft.), and Antelao (10,706 ft.); S., the Pelmo (10,394 ft.), and (nearer) the Rocchetta and Becco di Mezzodì; S.W., the Croda da Lago, and, in the foreground, the Crepa, Nuvolau (8448 ft.), and Cinque Torri (7749 ft.); W., the Lagazuoi and Tofana (10,633 ft.); N., the Col Rosá, Lavinores, Seekofel or Croda del Becco (9219 ft.), and Croda dell'Ancona. An aerial railway (1¼ M. long; 6 *L.*, there and back 10 *L.*) ascends S.W. to the (8 min.) **Belvedere* on the Crepa (5049 ft.; plain inn; hotel-restaurant under construction), affording a magnificent view (best by evening light).

Motor posts run in summer by the Dolomite Road to Bozen or San Martino di Castrozza (see pp. 60, 71); E. over the (5 M.) Tre Croci Pass to (9½ M.) Misurina (comp. p. 69), (23½ M.) *Auronzo* (2835 ft.; Auronzo, 75 beds), and Calalzo (see below; 35 M. in 4 hrs.; 45 *L.*); and to Venice (5 hrs.; 145 *L.*). — For a more particular description of Cortina and its environs, see Baedeker's 'Tyrol & Dolomites'.

The railway continues down the valley, affording good views to the W. of the unmistakable turrets of the Cinque Torri, the Nuvolau, and the Croda da Lago. — 20½ M. *Zuel.* — We then cross the pre-War frontier to (25½ M.) *San Vito di Cadore* (3255 ft.; Marcora, 130 beds; Dolomiti, 200 beds). To the E. rises the Antelao, while to the S.W. towers the Pelmo, a colossal rock. — 27½ M. *Borca* (3143 ft.). — Beyond (32½ M.) *Venás* (2785 ft.) we enjoy a fine view to the right and then curve sharply to the left. — 35 M. *Valle di Cadore* (2815 ft.; Albergo Stella Alpina). — 36½ M. *Tai.*

37½ M. **Pieve di Cadore** (2881 ft.; Antelao, 40 beds at 10-15 *L.*; Belvedere, 120 beds; Progresso, 120 beds), 10 min. N. of the station (2723 ft.), the little capital of the Cadore (the upper Piave district), is beautifully situated high above the Piave river. In the main square is a bronze statue (1880) of Titian; to the S.E., in the little Piazza della Fontana, is the house where he was born (tablet), with a small museum containing his patent of nobility (1533), coins, and antiquities.

The railway descends along the W. bank of the Piave, above the line to Belluno, to (40 M.) **Calalzo** (2497 ft.; Marmarole, 80 beds), a reversing station, and then curves round to the (40½ M.) terminus, which adjoins the state railway station (2428 ft.; restaurant; Calalzo, 40 beds; Ferrovia, 30 beds).

From Calalzo to Venice (comp. p. 67) the state railway runs S. along the right bank of the boulder-strewn, ramified *Piave.* —

Between (2 M.) *Sottocastello-Tai* (2333 ft.) and (7 M.) *Perarolo* the line makes a loop to the W., up the valley of the Boite, which flows into the Piave at this point (comp. p. 69). — At (16 M.) *Longarone* (1535 ft.) the first fig-trees appear. To the E., between the Piave and Tagliamento, are the Cadore Alps. — 23 M. *Ponte nelle Alpi* (1299 ft.; Albergo Campana).

28½ M. **Belluno** (1293 ft.; railway restaurant; *Albergo delle Alpi, near the station, 60 beds; Centrale & Cappello, 50 beds at 10-15, D. 14 *L.*, good), the Roman *Bellunum*, a provincial capital of 18,700 inhab., lies at the influx of the *Ardo* into the Piave. The cathedral, built after 1517 from designs by Tullio Lombardi, has two good altarpieces in the right aisle; fine view from the belfry (217 ft. high). In the Piazza del Duomo are the Palazzo dei Rettori (now the prefecture), a handsome early-Renaissance structure of 1496, and the Museo Civico, containing paintings, bronzes, etc.

We continue to descend the fertile valley of the Piave. — 36½ M. *Sédico-Bribano* (Albergo Buzzatti), whence a branch runs N. to (18 M.) *Agordo*, in the Val Cordevole (see Baedeker's 'Tyrol & Dolomites'). — We cross the *Cordévole*.

48 M. **Feltre** (840 ft.; railway restaurant; *Doriguzzi-Belvedere, 50 beds; Tre Corone), an ancient town of 11,900 inhab., is the *Feltria* of the Rhætians. The picturesque old town lies on a hill (1060 ft.). In the Piazza are the modern Palazzo Guarnieri and the half-ruined castle (fine view; gratuity).

A motor post (15 *L.*) runs daily from Feltre in 2½ hrs. viâ *Fonzaso* to (22 M.) **Fiera di Primiero** (2350 ft.; Hotels Orsingher, Aquila Nera, Primiero), at the junction of the *Val di Primiero*, of which it is the chief place, and the imposing *Val Canali*. Also, speedier excursion-cars (36 *L.*) run in summer from Feltre viâ Fiera di Primiero in 2½ hrs. to (31 M.) **San Martino di Castrozza** (4738 ft.; *Grand-Hôtel des Alpes, 400 beds, Dolomiti, 250 beds from 15, P. from 60 *L.*, Sass Maor, 200 beds from 10, P. from 40 *L.*, all first-class; Cimone, 150 beds; San Martino, 100 beds at 8-20, P. 40-60 *L.*, Rosetta, 60 beds at 10-16 *L.*, both good; Miramonti; etc.), a much-frequented summer resort, rebuilt after the War, situated in a wooded basin, with a capital view of the surrounding Dolomites. Further motor-services run in summer from Fiera di Primiero viâ San Martino, over the (14 M.) *Rolle Pass* (6509 ft.; two inns), where we look back on the Cimone della Pala (the 'Matterhorn of the Dolomites'; 10,453 ft.) and the jagged chain as far S. as the Sass Maor, to *Paneveggio* (5056 ft.; inn), then W. down the Travignolo valley to (27 M.) *Predazzo* (3340 ft ; p. 63). From Predazzo we may proceed through the Val Fiemme either S.W. to *Auer* and *Bozen* (comp. p. 63; 63½ M.; 66 *L.* 30 c.) or N.E. viâ (24 M.) *Moëna* (3934 ft.; Alberghi Corona, Stella) and *Vigo di Fassa* to (45 M.) *Canazei*; thence to *Cortina d'Ampezzo* (83 M. from Fiera; 96 *L* 50 c.; see p. 60). — Further details in Baedeker's 'Tyrol & Dolomites'.

On leaving Feltre the railway returns to the Piave and follows it through the foothills of the Alps. — 64½ M. *Cornuda* (522 ft.; Albergo alla Posta). Near the village of *Masèr*, 40 min. S.E., on the road to Bassano, lies the *Villa Giacomelli*, built by Palladio in 1565-80 and containing celebrated *Frescoes by Veronese (1566-68).

— 69½ M. *Montebelluna* (374 ft.) is the junction for Padua (p. 82) or Conegliano (p. 87). — 76 M. *Postioma* (177 ft.). — 83½ M. *Treviso* and thence to (102 M.) *Venice*, see p. 87.

B. From Trent viâ Bassano to Venice. Val Sugana.

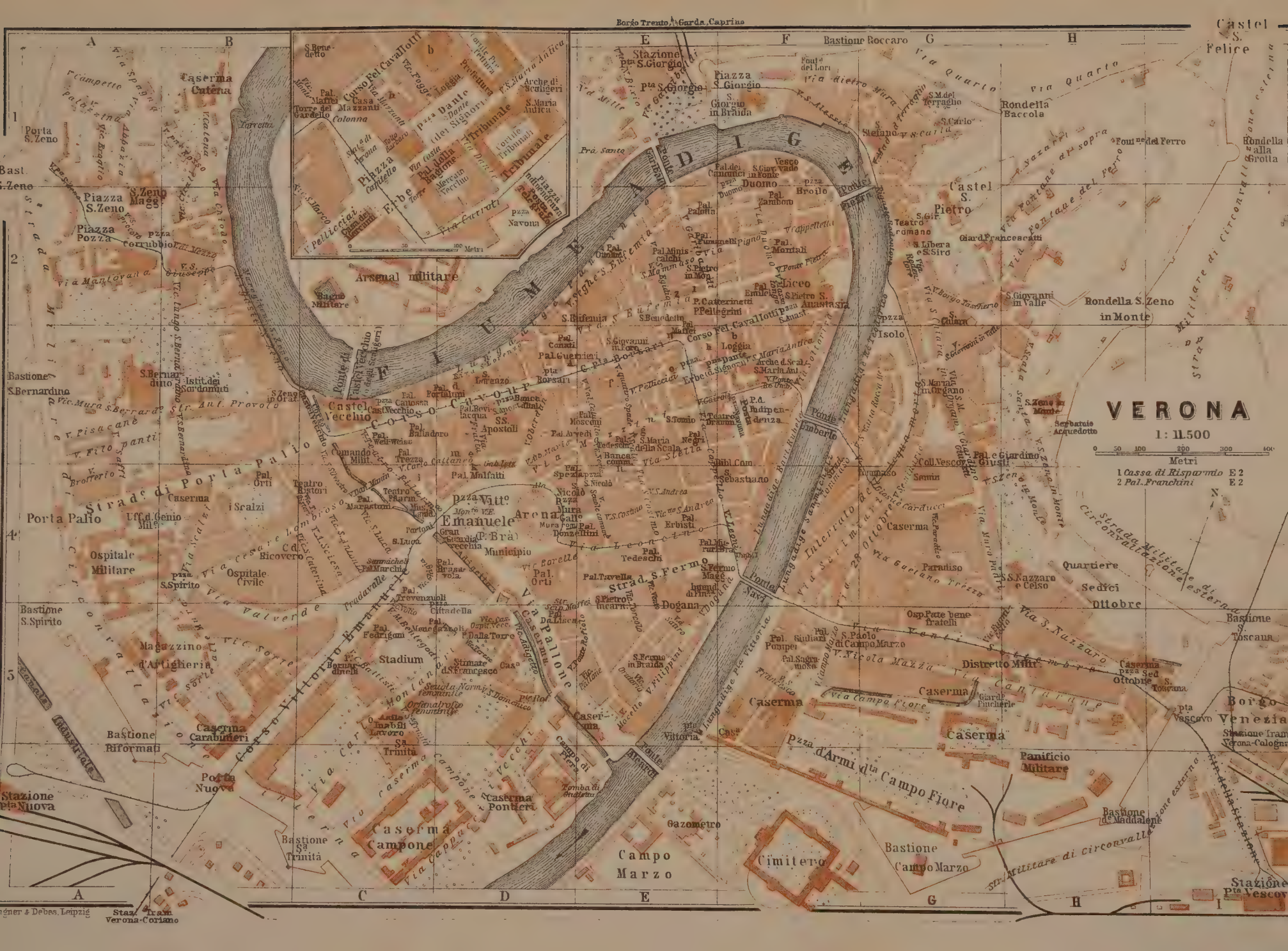
Italian State Railway, 98 M. in 3¾-6¼ hrs. (express fares 82 *L.*, 55 *L.* 50 c., 33 *L* ; ordinary fares 74 *L.*, 50 *L.*, 29 *L.* 50 c.). Best views as far as Levico on the left; between Primolano and Bassano on the right; then a retrospect, on the left, of the Monte Grappa group. The numerous new buildings recall the destruction wrought in the War.

Trent, see p. 63. — The railway to Venice follows that to Verona for 1¼ M., then turns E., crosses the *Fèrsina*, and traverses the fertile Adige valley by a viaduct 1 M. long. It then ascends, describing a wide loop on the mountain slope by means of a spiral tunnel. — At (6 M.) *Povo* (1083 ft.) we enter the *Valle del Fersina*, which contracts to a wild ravine beyond (7 M.) *Ponte Alto* (1135 ft.). — 9 M. *Roncegno* (1381 ft.). — 11 M. *Pèrgine* (1535 ft.; railway restaurant; Pergine, 20 beds), on the watershed between the Adige and the Brenta. About ½ hr. higher up is the rebuilt castle of Persen (2152 ft.; Castello, 50 beds, P. 32-35 *L.*). — 13 M. *San Cristoforo* (Grand-Hôtel Lago, 80 beds at 10-20, P. 25-45 L.; San Cristoforo, 20 beds), at the N. end of the *Lago di Caldonazzo* (1473 ft.), which is surrounded by mountains. We follow the lake's effluent, the *Brenta*, towards the E.

19 M. **Lèvico** (1663 ft.; Grand-Hôtel; Regina; Bellevue; Eden Hotel Caliari; Pedrotti; etc.), with chalybeate and arsenical baths, lies at the entrance of the **Val Sugana**, with its vines, mulberries, and conifers. The springs rise at the baths of *Vetriolo* (4889 ft.), 2½ hrs. N. — 24 M. *Roncegno* (1379 ft.: Palace & Grand-Hôtel; Stella & Moro, etc.), with similar springs, is ½ hr. N. of the station. — 27 M. *Borgo* (1247 ft.: Albergo Valsugana), the chief place in the valley, lies to the N. of the frontier-peak of Cima Dodici (7671 ft.), where heavy fighting took place during the late war. — 36½ M. *Grigno*. — 40 M. *Tezze* (755 ft.), the old Austrian frontier-village, marks the end of the valley.

Beyond (42½ M.) *Primolano* (715 ft.; railway restaurant; Albergo Valsugana) the line enters the *Canale di Brenta*, a narrow gorge in the Venetian Alps, penetrating eighteen tunnels before reaching Bassano. — On leaving (46½ M.) *Cismón* (630 ft.) we enjoy some fine mountain-scenery, with barren cliffs and many ravines. — At (52 M.) *Carpanè-Valstagna* (485 ft.) the Val Frènzela opens on the right. — Beyond (56½ M.) *Solagna* the valley expands into a plain of chestnuts, olives, and vines.

60½ M. **Bassano** (425 ft.: Mondo, good, 72 beds at 6-12 *L.*: Sant'Antonio), an industrial town of 16,000 inhab., was the home of the Da Ponte family, surnamed Bassano, a number of whose


VERONA
1 : 11.500
Metri
1 Cassa di Risparmio E 2
2 Pal. Franchini E 2
Piazza Vitt. Emanuele (P. Brà)
Arena
Castel Vecchio
Ponte Pietra
Ponte Nuovo
Ponte Garibaldi
Ponte Navi
Ponte Aleardi
Ponte Umberto
Ponte Vittoria
Ponte Risorgimento
Ponte Catena
Ponte Ferrovia
Ponte Ferrovia Nuovo
Ponte Ferrovia Vecchio
Ponte Ferrovia Nuovissimo
Ponte Ferrovia Vecchissimo

paintings are preserved in the Museo Civico, the church of San Giovanni Battista, and the old cathedral. A branch-railway runs to Padua (30 M.; p. 82) and a tram to Vicenza (22 M.; p. 80).

Monte Grappa (5827 ft.; relief model in the Museo Civico), to the N.E. of Bassano, was the mountain buttress of the Italian Piave front and was in consequence the scene of desperate fighting in Nov. 1917 and in June and Oct. 1918.

The railway now runs S.E. across the Venetian plain to (72 M.) **Castelfranco Veneto** (Albergo Roma), junction for the Vicenza-Treviso (p. 82) and Padua-Montebelluna lines (p. 72). The cathedral, which lies within the walls of the Gothic fortress, contains a celebrated *Madonna by Giorgione, who was born here c. 1477. — 92 M. *Mestre*, and thence across the lagoon to (98 M.) *Venice*, see p. 85.

14. Verona.

Railway Stations. *Stazione Porta Nuova* (Pl. A, 6; restaurant; information bureau; sleeping-car tickets), 1/4 hr. S.W. of the Piazza Brà (Piazza Vittorio Emanuele; Pl. D, 4), a fine new building and the principal station since 1922; *Stazione Porta Vescovo* (Pl. I, 6; restaurant), 1/2 hr. E. of the Piazza Brà; *Stazione Porta San Giorgio* (Pl. E, 1), for the local line to Garda (see p. 67).

Hotels. *Milano* (Pl. m; D, 3), Via Carlo Cattaneo 12-14, 100 beds at 15-20, B. 7, L. 20, D. 25, P. 55-60 *L.*, *Riva San Lorenzo & Cavour* (Pl. d; D 3), Corso Cavour 34-36, 80 beds at 10-18, B. 5½, L. 15, D. 20, P. 45-60 *L.*, both well spoken of; *Hôtel de Londres & Royal Deux Tours* (Pl. b; F, 3), Corso Felice Cavallotti 12, 70 beds, variously judged; *Colomba d'Oro* (Pl. e; D, 3), Via Carlo Cattaneo 10, 60 beds at 12-15, B. 5, L. 15, D. 20 *L.*; *Europa & Aquila Nera* (Pl. f; E, 3), Via Quattro Spade 13, 60 beds; *Accademia* (Pl. g; E. 3), Via Scala 4, with a frequented restaurant, 150 beds at 10-12, B. 5, L. 14, D. 16 *L.*, good. — *Torcolo* (Pl. k; D. 3. 4), Via Carlo Cattaneo 3, 38 beds at 9-10, B 5½, L. 11, D. 14 *L.*, *Ferrata* (Pl. i; C, 4), Via Teatro Filarmonico 8, 35 beds, *Mazzanti* (Pl. h; E, 3), Via Scala Mazzanti 6, 25 beds, these three with frequented restaurants.

Café-Restaurants. *Guarda*, *Europa*, *Vittorio Emanuele*, and *De Giusti* (confectionery), all in the Piazza Brà (Pl. D, 4).

Post Office (Pl. F, 3), Piazza dell' Indipendenza. — **Bank.** *Banca Commerciale Italiana* (Pl. E. 3), Piazzetta Scala 1.

Taxicabs. Horse Cabs ('brougham'): 1-3 persons 3 *L.* for the first km. or 12 min. wait, 50 c. for each 333 m. more or 3 min. wait; each additional person 1/3 more; each piece of luggage 1 *L.* — Motor Cabs from the station 10 *L.*; within the town for 1-3 persons 7 *L.* for the first 3 km., 90 c. for each 500 m. more, 50 c. for each 4 min. wait. Extras and luggage as above.

Tramways (fare 50 c.). From the Stazione Porta Nuova (Pl. A, 6 to the Piazza Brà (Pl. D, 4), Piazza Erbe (Pl. E, 3), and Stazione Porta Vescovo (Pl. I, 6). — From Borgo Trento (beyond Pl. E, 1) to the Piazza Erbe (Pl. E, 3), Castel Vecchio (Pl. C, 3), and Porta San Zeno (Pl. A, 1).

Albergo Diurno (p. xx), Via Dante, near the Piazza dei Signori (Pl. E, F, 3). — **Public Lavatories** (p. xx) at the Gran Guardia (Pl. D, 4; underground) and at the Piazza Navona (Pl. F, 3).

Railway Agency at the Banco Orti, Via Mazzini 29 (Pl. D, E, 3).

Chief Attractions (one day). Morning: Piazza Erbe and Piazza dei Signori; Tombs of the Scaligers; Corso Cavour; Castel Museum; Piazza Brà and Amphitheatre; by tramway to San Zeno. Afternoon:

San Giorgio in Braida; Roman Theatre; Santa Maria in Organo; Giardino Giusti, all on the left bank of the Adige (tramway). — An inclusive ticket ('biglietto cumulativo'; 12 *L.*) admits to all the municipal places of interest (Tower of the Municipio, Tombs of the Scaligers, Amphitheatre, Museums, Roman Theatre, etc.).

Verona (180 ft.), the capital of a province and a fortress, with 87,400 inhab. and a garrison of 6000 men, the headquarters of the 3rd army corps, lies on both banks of the rapid *Adige* and is the largest and most beautiful town of the Venetian 'terra ferma' (p. 93). Originally a Rhætian settlement, and still retaining its ancient name, Verona became a place of great importance during the Roman period, as its amphitheatre and other monuments testify. In the 6th cent., like Ravenna (p. 137), it was the residence of the Ostrogothic king Theodoric ('Dietrich of Bern', d. 526). After the Lombard domination (p. 55) the town, lying as it does at the end of the great Brenner route, became the key to the mastery of Upper Italy for both the Saxon and Hohenstaufen emperors. Romanesque art, developed by Germanic taste since the 11th cent. on the ancient traditional lines, has left striking creations in the Veronese churches. From the middle of the 13th cent. the town was ruled by the Ghibelline family of *della Scala (Scaligeri)*, who in 1387 were supplanted by the Visconti (p. 27). In 1405 it was annexed to the republic of Venice and made its mark in the history of art (p. 75), particularly in the domain of architecture. In his splendid girdle of fortifications, which combine the severity of the fortress with the grace of the Doric style, and in numerous palatial buildings, *Michele Sanmicheli* has left many proofs of his genius in Verona. During the Austrian period (1814-66) the town was newly fortified, and the works were afterwards extended by the Italians.

The ***Piazza Erbe** (Pl. E, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque in Italy. In the centre rises the *Capitello*, a canopy borne by four columns, dating from the 16th cent. and formerly used for the elections of the Signori and Podestà. To the N. of it is a fountain (1368), with a marble statue, partly antique, known as the 'Madonna Verona'. The marble column at the N. end bears the Lion of St. Mark, the emblem of the Venetian Republic. The house on the right, at the corner of the Corso Felice Cavallotti, is the *Casa Mazzanti*, originally built by the Scaligers, afterwards adorned, like many other houses in the town, with frescoes of the Renaissance period; at the back is an ancient exterior staircase. On the N. side of the Piazza is the *Palazzo Maffei*, built in the baroque style in 1668; to the left, in the Vicolo Monte, is the *Torre del Gardello* (1370). At the corner of the Via Pellicciai is the *Casa dei Mercanti*, a copy (1878) of the original edifice of 1301, and now the chamber of commerce. The *Torre del Comune* opposite is 272 ft. high (adm., see p. 75). — The Via Cappello leads S. to the Ponte delle Navi (p. 77).

The short street to the left of the Torre del Comune leads to the ***Piazza dei Signori** or Piazza Dante (Pl. E, F, 3), surrounded by fine palaces. To the right is the **Palazzo della Ragione** or *Palazzo del Comune,* begun in 1193 as law-courts, but afterwards altered; in the courtyard are a fine flight of steps in the Gothic style and the entrance to the Torre del Comune (see p. 74; 1½ *L.*). Then, next to a crenellated tower, are the *Tribunale,* and, on the E. side of the square, the *Prefettura,* both originally palaces of the Scaligers. In the centre of the square is a statue of *Dante* (1865), who took refuge here with the Scaligers in 1301-4 after his banishment from Florence. On the N. side is the old town hall, or **Loggia del Consiglio,** one of the finest buildings of the early Renaissance, erected in 1476-93 (from 1486 onwards by Giovanni and Bartolomeo Sanmicheli) and restored in 1873. Over the door is an inscription, placed here by the Venetians: "Pro summa fide summus amor, 1592". Above are statues of the famous Veronese of antiquity.

The passage between the Prefettura and the Tribunale leads to the church of *Santa Maria Antica,* with its Romanesque campanile, and to the imposing ***Tombs of the Scaligers** *(Arche degli Scaligeri;* Pl. F, 3), in stern Gothic forms. Their crest, a ladder ('scala'), often recurs as an ornament on the elaborate railings. Above the church door are the sarcophagus and equestrian statue (a copy) of Can Grande (d. 1329). In front (adm. 1½ *L.*) are the monuments of Mastino II. (d. 1351) and Can Signorio (d. 1375), each with a canopy, sarcophagus, and equestrian statue.

To the N. lies the Corso Felice Cavallotti, at the E. end of which is the beautiful Gothic church of *Sant' Anastasia* (Pl. F, 2), begun c. 1290; the interior should be visited.

The **Cathedral** *(Duomo;* Pl. F, 1, 2) is a Romanesque structure of the 12th cent., the nave dating from the 15th. On the sumptuous portal are statues of Roland and Oliver, the paladins of Charlemagne, and reliefs of 1135. In the interior, 1st altar on the left, an Assumption (c. 1543), by Titian; at the end of the right aisle, the Gothic tomb of St. Agatha, of 1353, in a Renaissance framework. Beside the cathedral is a campanile, designed by Sanmicheli, but not finished until 1927.

A little to the W. of the cathedral we cross to the left bank of the Adige, by the Ponte Garibaldi. Here we pass through the promenades, and through the Porta San Giorgio, to the church of ***San Giorgio in Bráida** (Pl. F, 1: entrance usually by a N. side-door), which partly owes its present 16th cent. form to Sanmicheli. The interior contains admirable altarpieces of the Brescian and Veronese schools: 4th altar on the left, Girolamo dai Libri: Madonna and saints (1526); 5th altar on the left, Moretto: Madonna in clouds, one of the master's best works (1540). Adjoining and facing the

organ, Romanino: Martyrdom of St. George (1540); on the high altar (covered), Veronese: Martyrdom of St. George, a masterpiece remarkable for the nobility of the outlines and the splendour of the colouring.

Returning to the right bank of the river, and ascending its embankment, the Lungadige Panvinio (Pl. E, D, 2), which affords beautiful views, we turn to the left, pass the church of *Sant' Eufemia* (Pl. D, E, 2), and reach the Corso Porta Borsari, which runs W. from the Piazza Erbe to the *Porta de'Borsari* (Pl. D, 3), a Roman gate with an inscription of A. D. 265.

The W. prolongation of this street, the Corso Cavour (Pl. D, C, 3), once one of the main streets of Verona, contains handsome palaces. On the right we note (No. 10) the Gothic *Palazzo Pozzoni*, then, on the left (No. 19), the imposing *Palazzo Bevilacqua*, by Sanmicheli (1530), now a technical institute. Opposite is the Romanesque church of *San Lorenzo* (c. 1110). Next, on the right (No. 38), the *Palazzo Portalupi* (1804), and (No. 44) the *Palazzo Canossa*, also by Sanmicheli (1537). Lastly, on the right, is the Castel Vecchio.

The **Castel Vecchio** (Pl. C, 3), the old castle of the Scaligers, dates, like the adjacent imposing bridge, from the 14th century. Since 1926, when the restoration was completed, the building has contained the **Museo Civico**, formerly in the Palazzo Pompei (p. 78). This comprises antiquities, national memorials, and a picture-gallery (Pinacoteca) rich in works of the Veronese school of the 15th and 16th cent. (Francesco Caroto, Girolamo dai Libri, Francesco Morone, and Cavazzola) and possessing also a few Venetian works (Carlo Crivelli, Iacopo and Giovanni Bellini, and Paolo Veronese). Adm. 9-12 & 2-6 (Oct.-Feb. 9-12 & 1-4), 5 *L.*, on Sun. and holidays 9-12, 2 *L.*

From the Castel Vecchio to the right, following the tram-lines, to San Zeno, see p. 77. The prolongation of the Corso to the S.W. leads to the Porta del Palio (p. 77).

To the S. of the Corso Cavour, and connected with it by several streets, lies the spacious Piazza Vittorio Emanuele (Pl. D, 4), still known by its old name, *Piazza Brà* (from 'pratum', meadow). In the centre is an equestrian statue of Victor Emmanuel II. (1883). On the N. side is the *Palazzo Malfatti*, by Sanmicheli.

On the E. side is the Roman ***Amphitheatre** (*Arena;* Pl. D, 4), erected under Diocletian about A. D. 290 for gladiatorial and wild-beast fights (see pp. 315, 316), and one of the largest structures of the kind. The only remains of the outer wall are four arcades on the N. side. The interior (entrance from the W. side by arcade No. V; adm. 3 *L.*; guide superfluous) could accommodate 25,000 (now 20,000) spectators. The 43 tiers of steps of grey or reddish-yellow limestone have been restored piecemeal since the 16th century. Flights of stairs inside and outside lead to the top, which com-

mands a fine view. Height 105 ft.; longer axis 500 ft.; shorter 404 ft.; the arena measures 250 by 145 ft.

On the S. side the Piazza Brà is bounded by the *Municipio* (Pl. D, 4) and, on the S.W., by the *Gran Guardia Vecchia* (Pl. D, 4), or old guardhouse, of 1614, adjoining which is a gateway with a tower (*Portoni della Brà*).

We now pass through the Portoni into the broad Corso Vittorio Emanuele (Pl. C, B, 4, 5) and follow it, past a statue of Sanmicheli, to the *Porta Nuova* (Pl. B, 6), by Sanmicheli, outside which is the railway station (p. 73).

In the Campo di Fiera, near the Adige, is shown a cloister, built in 1899, containing a mediæval trough, which is said to be the tomb of Julia Capuletti, beloved by Romeo Montecchi, on whose romance Shakespeare's drama is founded (*Tomba di Giulietta*, Pl. D E 6; adm. 1½ *L.*).

From the Porta Nuóva an avenue leads N.W., along the inner ramparts, to the ***Porta del Palio** (Pl. A, 4), built by Sanmicheli, which forms the W. termination of the broad Stradone di Porta Palio. — From the latter the Vicolo San Bernardino, diverging to the left, leads N. to the former Franciscan church of *San Bernardino* (Pl. A, 3; 15th cent.), containing Sanmicheli's Cappella Pellegrini (begun before 1554; beautiful Renaissance decoration), and to San Zeno.

***San Zeno Maggiore** (Pl. A, 2), a basilica of the 11-12th cent., is perhaps the finest Romanesque building in N. Italy. The portal, whose columns are borne by marble lions, is embellished with reliefs of Biblical and other subjects (below, to the right, King Theodoric, the Arian heretic, riding to hell). The door-reliefs are probably of German workmanship of the 11-12th centuries. The interior, consisting of nave and aisles, with a wooden ceiling supported by alternate columns and pillars, contains frescoes of the 12-14th cent., a large antique porphyry vase, and, on the choir-screen, Romanesque statues of Christ and the Apostles. In the choir, to the right, is a painted statue (9th cent.) of St. Zeno, Bishop of Verona (d. 380). Behind the high altar, to the right, is a splendid Madonna by Mantegna (1459). Adjoining the N. aisle are the graceful cloisters and a tower, the relics of a Benedictine abbey.

From the Piazza Erbe (p. 74) the Via Cappello (Pl. E, 3, 4; tram) leads S.; on the right, at the beginning of this street, opens the busy Via Mazzini, coming from the Piazza Brà (p. 76). The Via Cappello is continued by the Via Leoni. In the latter, on the left beyond No. 3, is the *Arco dei Leoni*, the remains of a Roman double gateway of the later empire. A little further on is the **Ponte delle Navi** (Pl. F, 4), an iron bridge constructed in 1893 to replace stone bridges continually destroyed by inundations of the Adige (lastly in 1882). The bridge affords a good view of the choir and transepts of the Gothic church of *San Fermo Maggiore* (Pl. E, F, 4), and up the river as far as the Castel San Pietro.

Just below the bridge, on the left bank of the Adige, rises the

Palazzo Pompei (Pl. F, 5), built about 1530 by Sanmicheli, and now containing the *Natural History Museum.* — About 10 min. N.E. of the Ponte delle Navi are the *Palazzo Giusti* and the *Giardino Giusti* (Pl. G, H, 3; visitors ring at a gate on the right in the court; 1 *L.*), which contains fine old cypresses. The terrace (entered through a turret on the left, above the central approach) affords a superb view (best in the evening) of Verona, the distant Apennines, Monte Pizzocolo (p. 66), and the Brescian Alps.

A little way to the N. is *Santa Maria in Organo* (Pl. G, 3), an old church rebuilt in 1481, containing tarsia work by Fra Giovanni da Verona and some good pictures. — Further N. is the old *Castello San Pietro* (Pl. G, 2; now barracks). Below, on the hillside, is the **Roman Theatre** (Pl. G, 2), dating from the time of Augustus and excavated in 1904-13 (adm. 2 *L.*; entrance on the right, at house No. 2).

Of the stage-building little now remains. The discharge conduit surrounds the semicircular orchestra. The auditorium (367 ft. in diameter) was divided into two parts; the twenty rows of seats in the lower part are partially restored, and a few arches of the boxes above the upper part have been re-erected. The small Gothic church of *Santi Libera e Siro* (14th cent.) has been built into the right half of the auditorium. — The former convent of *San Girolamo*, to which we ascend from the boxes, now accommodates the *Museo Archeologico* (Roman finds from the theatre and the town).

From Verona to *Brescia* and *Milan*, see R. 6; to *Innsbruck*, see R. 12; to *Mantua* and *Modena* (for Bologna), see below; to *Vicenza*, *Padua*, and *Venice*, see R. 16.

15. From Verona to Mantua and Modena.

Railway (no express) to *Mantua*, 23 M. in 1 hr. (18 *L.* 30, 12 *L.* 60, 7 *L.* 80 c.); to *Modena*, 61 M. in 2¾-3¼ hrs. (46 *L.* 50, 31 *L.* 50, 18 *L.* 60 c.).

Verona (Porta Nuova station), see p. 73. — The line traverses a well-cultivated plain. Near Mantua are rice-fields. — 4½ M. *Dossobuono* (220 ft.), junction for Rovigo (p. 128). — 9 M. *Villafranca di Verona* (177 ft.); on the hills near *Custoza*, 3 M. to the N.W., the Italians were defeated by the Austrians in 1848 and 1866. — 20½ M. *Sant'Antonio Mantovano.*

The train passes the citadel of Mantua, and is carried between the lakes formed here by the *Mincio* (see p. 79) by means of the Ponte dei Molini ('mill-dam').

23 M. **Mantua.** — Plan, see p. 80. — *Railway Restaurant.* — Hotels (all with restaurants). *Aquila d'Oro* (Pl. a; B, 3), Corso Umberto Primo 9, 40 beds; *Senoner* (Pl. b; B, 3), Via Cesare Battisti, 60 beds; *Roma* (Pl. e; B, 3), Via Mazzini 6, 60 beds at 12-15 *L.*, *Borsa* (Pl. c; B, C, 3), Vicolo Cappello 3, 30 beds at 10-13 *L.*, both well spoken of. — Mosquitoes abound in summer (comp. p. xiv). — Railway Agency near the Hotel Senoner. — Cabs: per drive 3 *L.*, by night 4 *L.* — Tramway (30 c.). From the station (Pl. A, 3) to Piazza Purgo (Pl. C, 3) and Barriera Virgilio (Pl. C, 5); from the Porta Molina (Pl. B, 1) to Piazza Purgo and Porta Pusterla (Pl. A, 5).

Mantua (65 ft.), Italian *Mántova*, a provincial capital with 36,300 inhab., formerly a strong fortress, is surrounded by shallow lakes and marshes. Mentioned in ancient times as the home of Virgil (b. 70 B.C.), it did not rise to importance till the middle ages. From the 14th cent. its rulers were the *Gonzagas*, patrons of science and art. *Andrea Mantegna* (p. 82), the greatest master of the Paduan school, entered the service of Lodovico III. in 1463. *Isabella d'Este* (1474-1539), the beautiful and accomplished wife of Giovanni Francesco III., was on a friendly footing with the eminent men of her time. At Mantua *Giulio Romano* (1492-1546), one of Raphael's most distinguished pupils, found a second home.

The Corso Vittorio Emanuele and the busy Corso Umberto Primo lead from the station (Pl. A, 3) to the chief of the Mantuan churches.

Sant'Andrea (Pl. C, 2, 3) was begun in 1472 from the plans of *Leon Battista Alberti* of Florence. The transepts and choir were completed in 1600, the dome in 1782. The white marble façade, with its spacious portico, recalls a triumphal arch; adjoining it is a Gothic brick tower, with an elegant octagonal superstructure (1414). The interior is roofed with barrel-vaulting. 1st chapel on the left: Tomb of Mantegna (see above), with his bust in bronze, and two of his pictures; last chapel on the right: Sarcophagus of the Roman soldier Longinus, who, after piercing the Saviour's side, was suddenly converted. The frescoes, from drawings by Giulio Romano, represent the Crucifixion and the Finding of the Sacred Blood. In the left transept is the tomb of Pietro Strozzi (d. 1529), by Giulio Romano.

In the Piazza Erbe (Pl. C, 3), near by, are a clock-tower, the *Palazzo della Ragione* (law-courts), originally of the 13th cent. but now entirely altered, and the little round church of *San Lorenzo* (11th cent.; restored). A little farther on is the Piazza Sordello (Pl. C, D, 2), where on the left rise two crenellated Gothic palaces: *Palazzo Cadenazzi* (12-13th cent.), with a tower 180 ft. high, and *Palazzo Castiglioni* (13th cent.). In the neighbouring Piazza Virgiliana (Pl. C, 2) is a *Monument to Virgil*, 56 ft. high, designed by Luca Beltrami (1927). At the N.E. end of the Piazza Sordello is the cathedral of *San Pietro*, skilfully remodelled in the interior by Giulio Romano, and on the E. side the massive Reggia.

The Reggia (Pl. D, 2), or Corte Reale, the palace of the Gonzagas, is now almost untenanted (entrance, for the castle also, by the last portal in the Piazza Sordello; visitors are shown round on week-days 9-12 & 1-4, summer 2-5; adm. 8 *L.*, free on Sun. 9-12). The nine *Tapestries illustrating the lives of SS. Peter and Paul, woven at Brussels about 1528, probably from Raphael's cartoons (comp. p. 357), have been brought back from Vienna, where they were kept from 1866 to 1919, and now hang in the Appartamento degli Arazzi. In this and the adjoining rooms are housed also the Museo Civico, which includes a number of excellent antique sculptures, and the Museo Patrio, a

collection of paintings, sculptures, and antiquities. The original splendour of the palace is recalled by the apartments of Eleonora Medici (Appartamento del Paradiso), the Sala dei Marmi (elegant grotesques), and the Sala di Troia, decorated by Giulio Romano's pupils in 1525-31. — Adjoining the palace on the N.E. is the earlier castle of the Gonzagas, the Castello di Corte (Pl. D, 2). The Camera degli Sposi is adorned with *Frescoes by *Mantegna* (1474): Ludovico III., with his wife Barbara of Hohenzollern; Meeting of Ludovico with his son, the Cardinal Francesco; on the ceiling are admirable illusive paintings.

To the S. of the town, outside the Porta Pusterla (tramway), rises the *Palazzo del Te (Pl. A, B, 5), built as a country-seat for the Gonzagas in 1525-35 by *Giulio Romano* and decorated, under his superintendence, with frescoes and stuccoes. The principal rooms (Nos. 2 & 4) are best seen by morning light. The building belongs to the town (ring; gratuity 1 *L.*).

From Mantua railways run viâ *Cremona* (p. 39) to *Pavia* (p. 55), and viâ *Monselice* (p. 128) to *Padua* (p. 82).

The railway to Modena crosses the *Po* at (31 M.) *Borgoforte.* — 35 M. *Suzzara*, junction for Parma (p. 125). — 52 M. *Carpi* (100 ft.; pop. 11,300) has an old château of the Pio family (1327-1525).

61 M. *Modena*, see p. 127.

16. From Verona to Vicenza, Padua, and Venice.

73½ M. Train de luxe (Simplon-Orient express, see p. 9; Cannes-Vienna express, see p. 146) in 2 hrs.; express in 2-2¾ hrs. (62 *L.*, 42 *L.*, 25 *L.*); ordinary train in 3½-4 hrs. (56 *L.*, 38 *L.*, 22 *L.* 50 c.). Best views to the left.

From the Porta Nuova station at *Verona* (p. 73) the railway skirts the S. part of the town and crosses the Adige to (2 M.) the Porta Vescovo station. — This fertile and well-irrigated region produces vines, mulberries, and maize. — 6 M. *San Martino Buonalbergo* (147 ft.), with the Villa Musella, amidst cypresses. — 9½ M. *Caldiero*, with salt springs. — On the hillside to the left lies *Soave*, a good example of a mediæval fortified town. — 14½ M. *Sambonifacio* (111 ft.). — 18 M. *Lonigo.* — 22 M. *Montebello*, with a handsome château. Splendid view of the Alps to the left; on a hill, the ruined castle of Montecchio.

31½ M. **Vicenza.** — *Railway Restaurant.* — Hotels. *Roma* (Pl. a; B, 3), Corso Umberto Primo, with a restaurant and small garden, 80 beds at 16-28, B. 7, L. 22, D. 28 *L.*; *Cavalletto* (Pl. d; C, 3), Piazza della Biava, with a frequented restaurant, 60 beds at 9-12 *L.*; *Gran Parigi* (Pl. b; B, 3), Contrada delle Due Ruote, unpretending. — Cabs: per drive 4 *L.*, for the first ½ hr. 6 *L.*, for the first hour 10 *L.*; to the Rotonda and back 15 *L.* Motor-cabs (at the Piazza Castello) about 5 *L.* per drive. — Tramway from the station to the Piazza Venti Settembre (Pl. C, D, 2), 40 c. — Travel Agency at the corner of the Corso and the Via Cesare Battisti (Pl. B, 2, 3).

Verona
Brescia
Modena
Ostiglia
A
B
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D
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5
MANTOVA
1 : 18.000
0 100 200 300 400 500
Metri.
Tramvie
Lago Superiore
Lago di Mezzo
Lago Inferiore
P. del Molini
Pta Molina
Ospedale milit.
Anfiteatro
Piazza Virgiliana
Via Virgiliana
Via Roma
Via Cairoli
Via Giulio Romano
Via Fratelli Bandiera
Via Principe Amedeo
Via Pietro Frattini
Via Acerbi
Via Cantarane
Via Arrivabene
Via Pomponazzo
Via Ariosto
Via Bonacolsi
Via Bianchi
Via Trieste
Via Bracciforte
Via Giovanni Acerbi
Via Fernelli
Via Governolo
Via Ardigò
Via Ippolito Nievo
Via Cavour
Via Principe Umberto
Via Vittorio Emanuele
Via Giuseppe Verdi
Via Giuseppe Mantovani
Via Giuseppe Garibaldi
Via Giuseppe Arnaldo
Via Giuseppe Giovanni
Via Giuseppe Massari
Via Giuseppe Parchetto
Via Giuseppe Carlo Alberto
Via Giuseppe Carlo Alberto Dalla Chiesa
Via Giuseppe Carlo Alberto Dalla Chiesa
Via Giuseppe Carlo Alberto Dalla Chiesa

Bassano
A
B
C
D
Cimitero
Seminario Vescovile
S.S. Vito e Luria
S. Maria dei Carceri
Recinto Dalle Ore
S. Maria d. Misericordia
S. Croce
S. Girolamo detta di S. Marco
Pal. Folco
Recinto Bollina
S. Bernardo
S. Rocco
S. Biagio
Teatro Olimpico
Porta S. Croce
S. Stefano
Museo civico
S. Lorenzo
Pal. Cordellina
Banca d'Italia
S. Filastro
S. Pietro Apostolo
Villa Maccale
S. Filippo
Pal. Prefettura
Giardino
Nuova
Vescovado
S. Nicolò
Teatro Verdi
S. Maria delle Grazie
Piazza Guidi
S. Chiara
Teatro Eretenio
Caserma
Campo Marzio
Stazione della
Viale Venezia
Ferrovia
Vigneto Clementi
Tabacco di Barra
V. Piovene
C. Falda
Casa dei sette Venti
Monte Berico
Il Cristo
V. Porto
V. Fogazzaro
V. Bragadina
Madonna del Monte
Via Sabri
VICENZA
1 : 17.600
0 100 200 300 400 500
Metri
Geograph. Anstalt von
Wagner & Debes, Leipzig

Vicenza (130 ft.), the Roman *Vicetia*, a provincial capital with 42,700 inhab., is prettily situated at the N. base of the volcanic *Monti Berici*, on both banks of the *Bacchiglione*. It gave birth to *Andrea Palladio* (1518-80), the last great architect of the Renaissance, who has adorned the town with superb edifices.

We enter the town by the W. gate, *Porta del Castello* (Pl. B, 3). To the right, at the S. end of the Piazza del Castello, lies the unfinished *Palazzo Giulio Porto*, by Palladio. We then follow the long Corso Umberto Primo, with its many palaces. The first street on the right leads to the *Cathedral*, with a Gothic nave and Renaissance choir and dome. A little farther on, the Contrada Cavour, to the right, leads to the handsome Piazza dei Signori.

The Piazza dei Signori (Pl. C, 2, 3) contains a marble statue of Palladio (1859) and columns of the Venetian period. Here also rises the *Basilica Palladiana, with its grand colonnades, in two stories, enclosing the *Palazzo della Ragione* (law-courts), an earlier building in the Gothic style. These colonnades, begun in 1549, are one of Palladio's earliest works. The slender red-brick tower is 269 ft. high. — Opposite the Basilica is the *Loggia del Capitanio*, also by Palladio (1571), with overladen plastic decoration, now belonging to the Municipio.

We return to the Corso Umberto Primo, passing, on the left, the Gothic *Palazzo da Schio* with its early-Renaissance portal.

In the Piazza Vittorio Emanuele (Pl. C, 2), on the right, is the Museo Civico, formerly the Palazzo Chiericati, also by Palladio (week-days 9-3, in winter 10-3, adm. 2 *L.*; Sun. and holidays 10-1, free). The picture-gallery on the upper floor contains a few Venetian paintings and one by Van Dyck (The four ages; in the last room), but is chiefly interesting for the master-works of the Vicentine School of the 15-17th cent., of which Bartolomeo Montagna and Giovanni Buonconsiglio are considered the foremost representatives.

Near this is the *Teatro Olimpico (Pl. C, 2; custodian at No. 3, Contrada Teatro Olimpico; adm. 1 *L.*, Sun. free), begun from the plans of Palladio in 1579 and completed by Scamozzi in 1584. The auditorium rises in thirteen semi-oval tiers; in front is the orchestra, about 5 ft. lower down. The two-storied stage has three openings and streets in perspective constructed of wood.

The quarter N. of the Corso contains several interesting churches and palaces. *Santa Corona* (Pl. C, 2), a Gothic brick church of the 13th cent., contains (5th altar on the left) a Baptism of Christ, by Giovanni Bellini, in a fine frame. In *Santo Stefano* (Pl. C, 2) there is an admirable Enthroned Madonna by Palma Vecchio (left transept). Opposite, to the left, in the Contrada Giacomo Zanella, is the *Palazzo Thiene* (now Banca Popolare), by Palladio (1556), the rear façade towards the Contrada Porti being an early-Renaissance structure. In the Contrada Porti is the richly ornamented *Palazzo Porto-*

Barbarán (Pl. B, C, 2), erected by Palladio in 1570. In the Corso Fogazzaro (No. 7) is the *Palazzo Valmarana* (Pl. B, 2), another work of Palladio's (1566).

The pilgrimage-church of *Madonna del Monte* (Pl. C, 6; 404 ft.), $^1/_4$ hr. S. of the town, on Monte Berico, is reached through an arcade beyond the Villa Roi (Pl. C, 4). Extensive view from the front of the church. — On the N.E. slope of Monte Berico ($^1/_2$ hr. from the town; comp. Pl. D, 5) lies the *Villa Rotonda*, a famous work by Palladio (visitors admitted on previous application only; ring at the door to the right; gratuity).

A branch-line connects Vicenza with *Treviso* (p. 87; 37$^1/_2$ M. in 1$^1/_2$-2 hrs.).

Between Vicenza and Padua lies (36 M.) *Lerino* and (42 M.) *Poiana di Granfión*. To the S. rise the Euganean Hills (p. 128).

50$^1/_2$ **M. Padua.** — *Railway Restaurant.* — HOTELS. **Grand-Hôtel*, Corso del Popolo 10, near the Teatro del Corso (Pl. D, 2), 100 beds at 17-21, B. 6, L. 18, D. 25 *L.*; *Storione* (Pl. c; C, D, 4), Via San Canziano 5, 100 beds at 13-18, B. 5$^1/_2$, L. 15, D. 18 *L.*; *Terminus-Savoia* (Pl. a; D, 1), Corso del Popolo 22, 70 beds at 12-18, B. 6, L. 14, D. 18 *L.*; *Leon Bianco*, behind the Caffè Pedrocchi, 50 beds at 12-15, B. 5, L. 15, D. 22 *L.*; *Zaramella*, Via Marsilio 13 (Pl. C, 4), 120 beds at 12-13 *L.*; *Paradiso* (Pl. c; D, 3), Piazza Garibaldi 5, 60 beds at 10-12, B. 3$^1/_2$, L. 9, D. 12 *L.*, with a neighbouring restaurant; *Gámbero*, Via Calvi, near the Piazza Garibaldi (Pl. D, 3), 16 R. — Good drinking water; mosquitoes in summer.

RESTAURANTS. **Storione*, see above; *Corso*, at the Grand-Hôtel (see above); *Birreria Stoppato* (seats in the open air), Via Eremitani 3 (Pl. D, 3); *Caffè-Ristorante Moderno*, at the corner of the Piazza Garibaldi (Pl. D, 3); *Caffè-Ristorante Borsa*, opposite the Caffè Pedrocchi.

The **Caffè Pedrocchi* (Pl. C, D; D, 4), near Piazza Cavour, an imposing edifice with marble columns, erected in 1831, is the pride of the town.

POST OFFICE (Pl. D, 3), Corso del Popolo. — TRAVEL AGENCY in the Exchange, opposite the Pedrocchi.

CABS: per drive of 10 min. 3 *L.* (4 *L.* 50 c. at night), each additional 5 min. 75 c.; trunk 1 *L.*; motor-cab 10 *L.*

TRAMWAY (40 c.) from the station through the main streets to the Barriera Vittorio Emanuele (Pl. C, 8), etc.

Padua (39 ft.), Italian *Pádova*, Latin *Patavium*, on the *Bacchiglione*, with 88,500 inhab., is the capital of a province and a busy industrial town. At the beginning of the Roman empire it was the richest town in Italy next to Rome. After recovering from its destruction by the Huns in 452 it was eclipsed by Venice in the 9-10th cent., and in 1405 came into the possession of that city. Its importance in the middle ages and the Renaissance period was due to its university, founded in 1222, and extended by Emp. Frederick II. in 1238. Not only the greatest centre of Italian learning, Padua also proved a powerful attraction to artists. Among those who worked here were the Florentines *Giotto* and *Donatello* and the Vicentine painter *Andrea Mantegna*. The narrow streets are mostly flanked with low arcades, but these have been partly removed. The various arms of the little river are crossed by numerous bridges.

From the station (Pl. D, 1) the new Corso del Popolo leads S. in 6 min. to the *Giardino Pubblico* (Pl. D, 2). Adjoining the gardens

PADOVA
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Metri
Tramvie
A
B
C
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F
1
2
3
4
Verona
Treviso, Belluno
Piazzola
Vigodarzere
Venezia
Bologna
Via Aurelia
Via Fra paolo Sarpi
Via Cittadella
Via Armistizio
Via Vittorio Emanuele
Via N. Tommaseo
Via Nicolò Tommaseo
Via Trieste
Via Gazometro
Via Gozzi
Via Cavour
Via Cesare Battisti
Via Cesarotti
Via Porciglia
Via Francesco Marzolo
Via Leonardo Loredan
Via Venezia
Via Jacopo Facciolati
Via Vicenza
Via Armata Fisarmonica
Via Giulio Cesare
Via Tiziano Aspetti
Via Tommaseo
Via Volturno
Via Ponzetti
Via Ciro Menotti
Via Cavalletto
Via Cassa di Risparmio
Via Dietro Duomo
Via Dietro Pedrocchi
Via Dietro Porta Pedrocchi
Via Dietro Porta Tadi
Via Dietro Porta Molino
Via Dietro Porta Cavalletto
Via Dietro Porta Portello
Via Dietro Porta Codalunga
Via Dietro Porta Savonarola
Via Dietro Porta Altinate
Via Dietro Porta Cussignacco
Via Dietro Porta Saracinesca
Via Dietro Porta Piazzola
Via Dietro Porta Venezia
Via Dietro Porta Vicenza
Via Dietro Porta Codalunga
Via Dietro Porta Molino
Via Dietro Porta Cavalletto
Via Dietro Porta Portello
Via Dietro Porta Savonarola
Via Dietro Porta Altinate
Via Dietro Porta Cussignacco
Via Dietro Porta Saracinesca
Via Dietro Porta Piazzola
Via Dietro Porta Venezia
Via Dietro Porta Vicenza
Via Dietro Porta Codalunga
Via Dietro Porta Molino
Via Dietro Porta Cavalletto
Via Dietro Porta Portello
Via Dietro Porta Savonarola
Via Dietro Porta Altinate
Via Dietro Porta Cussignacco
Via Dietro Porta Saracinesca
Via Dietro Porta Piazzola
Via Dietro Porta Venezia
Via Dietro Porta Vicenza
Staz. di Piazzola
Stazione
Barriera Trento
Ospitale militare
La Rotonda
Barriera Mazzini
Casa di Ricovero
Mazzini
Teat. d. Corso
Gazometro
Giard. Pubbl.
Madonna dell'Arena
Arena
Scuola d'Arti
Offic. Elettr.
I Carmini
Petrarca
Comando
Porta Savonarola
Caserma di Artiglieria S. Benedetto
Ponte
Molino
Posta
Com. d. Distretto milit.
Teatro Verdi
Ponte di Ferro
Questura
Nicolò
S. Pietro
Tribunale S. Caetano
Carceri comun.
Istituti Universitari
Staz. S. Sofia
Caffè Pedrocchi
Caffè Garibaldi
Caffè Falcone
Caffè Turchia
Caffè Nazionale
Caffè Cavour
Caffè Pedrocchi
Caffè Garibaldi
Caffè Falcone
Caffè Turchia
Caffè Nazionale
Caffè Cavour
Bibliot. Univers.
C. di Borsa
Teat. Garibaldi
S. Sofia
Capitano
Monte di Pietà
Loggia
Salone
Municip.
Università
Bibl.
Pal. Unità S. Italia
Pal. dei Frutti
Pal. Ragione
Pal. Ragione
Pal. Ragione

Caserma di Cavalleria
Castello
Via 20 Settembre
Via dei Regati
Osservatorio
Via da Campsum
Via Michele
Della Scuola Equitaz.
Barriera Sarzanesca
Dimesse
Via Alberto Cavalletto
Eremite
Orfanotrofio Femminile
Istituto Ciechi
Orfanotrofio Maschile
Scuola di Bachicoltura
Via Giosuè Carducci
Via Fiori Bronzetti
Via Cernaia
Via Fiori Rossi
Via Cesare Battisti
Via Vittorio Emanuele
Via Vittorio Emanuele II
Via Vittorio Emanuele
Via Vittorio Emanuele
Via Vittorio Emanuele

on the site of the old Arena is the Madonna dell'Arena (Pl. D, 2, 3), also known as the Cappella degli Scrovegni, a chapel (1303) decorated with *Giotto's* famous *Frescoes of the Lives of Christ and the Virgin (1303-6). Adm. on week-days 9-4, Sun. and holidays 9-2; 2 *L.* Morning light best. Explanatory descriptions are provided for the use of visitors. The scenes begin in the topmost row, to the right of the choir-arch, with events prior to the birth of Christ; the second row covers the period from the Annunciation to the Expulsion of the money-changers from the temple; the third chiefly concerns the Passion (note especially the Pietà); the lowest, in grisaille, consists of figures of the Virtues and Vices; above the choir-arch is depicted Christ enthroned, with angels, and, by the entrance, the Last Judgment.

A few paces S.E. of the entrance to the Arena is the Eremitani (Pl. D, 3), a former Augustinian church begun in 1264, restored in 1880. The Cappella SS. Iacopo e Cristoforo, to the right of the nave (adm. 2 *L.*), contains three rows (one above the other) of *Frescoes by *Mantegna* and his contemporaries, representing the Life of St. James (left wall) and the Life of St. Christopher (right wall); the lower rows, by Mantegna himself, rank among the finest productions of N. Italian art (1449-54).

At the S. end of the Corso are the Piazza Garibaldi (Pl. D, 3) and the Piazza Cavour (Pl. D, 4), which, with the adjoining Via Otto Febbraio (Pl. D, 4), are the chief centres of the town.

In the Via Otto Febbraio, on the left, is the University (Pl. D, 4), generally called *'Il Bò'*, after the earlier building which adjoined a tavern with the sign of the ox. In the handsome colonnades in the courtyard, erected in 1552 by Andrea della Valle, and on the ground-floor and first floor, are numerous names and armorial bearings of distinguished 'cives academici'.

Two streets opposite lead W. to the Piazza dei Frutti and the Piazza delle Erbe (Pl. C, 4). In the N.E. corner of the latter is the *Palazzo del Municipio* (16th cent.). — Between the two piazzas is the Salone or *Palazzo della Ragione*, courts of justice erected in 1172-1219. Entrance up the stairs opposite the Municipio (ring; fee 2 *L.*). The great hall (262 ft. long, 89 ft. broad, 78 ft. high), rebuilt in 1420, with its vaulted wooden ceiling, contains two colossal Egyptian statues and a wooden horse, copied from the one in the Gattamelata monument (see p. 84); also astrological frescoes (15th cent.) on the walls.

In the Piazza dell' Unità d'Italia (Pl. C, 4), to the left, is the *Loggia del Consiglio*, a graceful early-Renaissance work of 1501. In front stands an ancient column with the Lion of St. Mark (p. 82).

A few paces to the S.W. is the *Cathedral* (Duomo; Pl. B, C, 4), a Renaissance building (1551-77), with an unfinished façade. Adjacent, on the right, is the *Baptistery*, a graceful brick edifice of the 12th cent., with interesting frescoes (14th cent.).

From the Via Otto Febbraio (p. 83) a side-street on the S. side of the university leads to the Ponte San Lorenzo (Pl. D, 4). No. 9 (3358), beyond the bridge, on the left, is said to have been occupied by Dante about 1306; opposite to it a mediæval sarcophagus is pointed out as that of Antenor, king of Troy, the mythical founder of Padua. The next street to the right leads to the (6 min.) PIAZZA DEL SANTO (Pl. D, 5), with the equestrian **Statue of Gattamelata (Erasmo da Narni; commander-in-chief of the Venetian army in 1438-41), executed by *Donatello* in 1447, the first great monument cast in bronze in Italy since antiquity.

*Sant' Antonio (Pl. D, E, 5), popularly *'Il Santo'*, erected in 1232-1307, is the burial-place of St. Anthony of Padua (b. 1195 at Lisbon, d. 1231 at Padua). The huge structure, 377 ft. long and 180 ft. broad across the transepts, is surmounted by two campaniles and seven domes. The bronze doors are modern (1895).

The interior, which is being gradually redecorated, contains some fine works of art. NAVE. By the 2nd pillar on the right: monument of Cardinal Pietro Bembo (d. 1547), by *Sanmicheli*. — RIGHT AISLE. 1st Chapel: on the left, the sarcophagus of Gattamelata (d. 1443). — RIGHT TRANSEPT. On the right the Cappella San Felice, with frescoes by the Veronese artists *Altichiero* and *Avanzo* (1376). — LEFT TRANSEPT. Cappella del Santo, a richly decorated High Renaissance work (1500); the walls are embellished with nine high reliefs (16th cent.) of scenes from the life of St. Anthony, by *Iacopo Sansovino*, *Antonio* and *Tullio Lombardi*, etc.; the bones of the saint repose beneath the altar, where countless votive offerings testify to the piety of pilgrims. — The CHOIR, with its rounded apse, contains twelve reliefs in bronze from the Old Testament, by *Bartolomeo Bellano* and *Riccio*. The high altar, executed by *Donatello* and his pupils in 1446-50, was restored in 1895 and adorned with Donatello's original *Sculptures (Angelic musicians, Entombment of Christ, Miracles of St. Anthony, etc.). Adjacent is a fine bronze candelabrum by *Riccio* (1516). — In the AMBULATORY are six chapels, once belonging to students of different nations and recently repainted. — The SANCTUARY, added to the church in 1690, has admirable goldsmith's work (adm. 5 *L.* for any number of persons).

The three CLOISTERS, on the S. side of the church, especially the first, contain many ancient tombstones. From the second a staircase ascends to the *Biblioteca Antoniana* and the *Museo Antoniano*, containing collections relating to the saint and the church (fee 1 *L.*).

The *Scuola del Santo* (Pl. D, 5; gratuity 1 *L.*), on the S. side of the piazza, contains seventeen frescoes (mostly repainted) from the life of St. Anthony, three of them by Titian (1511). The adjoining *Cappella San Giorgio* (key kept by the sacristan of Sant' Antonio; gratuity 1 *L.*) has frescoes by Altichiero and Avanzo. — At the right of the Scuola del Santo is the Museo Civico, containing the municipal library, the archives, a collection of antiquities, and a picture-gallery (week-days 9-5, adm. 2 *L.*; Sun. and holidays 10-12.30, free). Note a few Venetian paintings (Basaiti, Longhi, Tiepolo) and a Madonna with Saints by Romanino.

A little to the S. of the Piazza del Santo we pass the pretty *Botanic Garden* (Pl. D, E, 6), laid out in 1545, and follow the Via Donatello to the right, leading to the PIAZZA VITTORIO EMANUELE SECONDO (Pl. C, D, 6), formerly the *Prato della Valle*. In the centre

is an oval plantation with eighty-two statues of illustrious Paduans and university men. On the W. side of the piazza is the *Loggia Amulea* (1861); on the S. is the *Foro Boario* (1914), where the Paduan sample-fair is held at the beginning of June. — The imposing church of Santa Giustina (Pl. D, 7), at the S.E. angle of the piazza, was erected in the Renaissance style in 1501-32. Behind the high altar is the Martyrdom of St. Justina, by Paolo Veronese (c. 1568). Beautifully carved choir-stalls of 1560.

Branch-line from Padua to *Bassano* (p. 72). — To *Ferrara* and *Bologna*, see R. 21.

From Padua viâ Fusina to Venice in $1^3/_4$-2 hrs. (10 *L.*, 6 *L.*). Electric tramway ($22^1/_2$ M.) along the Brenta canal, passing many summer residences of the Venetians, as far as *Fusina*, thence by lagoon-steamer ($4^1/_2$ M. in $^1/_2$ hr.) to the Riva degli Schiavoni (p. 100; comp. Pl. H, 5, 6).

Resuming our journey, we see the Venetian Alps in the distance to the left. — At (54 M.) *Ponte di Brenta* we cross the *Brenta*.

68 M. **Mestre** (13 ft.; railway restaurant; Modern Hotel Zordan, at the station, 80 beds at 12-15 *L.*; Stazione, 100 beds; Europa, new), an industrial suburb of Venice, is the junction for Vienna viâ Treviso and Udine (R. 17) and for Trieste viâ Gorizia (p. 87), also for the lines from Venice to Trieste viâ Portogruaro (R. 19) and from Venice to Trent viâ Bassano (R. 13 b). Motorists bound for Venice must leave their cars here.

On leaving Mestre, we see on the right the *Porto di Marghèra*, the industrial port of Venice (now under construction), and on the left the small *Fort Marghera*. Venice, rising from the sea, soon comes in sight. The train now crosses the Laguna Veneta by a bridge of 222 arches ($2^1/_3$ M. long).

$73^1/_2$ M. *Venice*, see p. 88.

17. From Vienna viâ Udine to Venice or Trieste.

From Vienna to Venice, 415 M. Austrian railway to (272 M.) Tarvis, then Italian State Railway (143 M.): express in $15^1/_2$-16 hrs. (fares 60 *S* 60, 40 *S* 40, 20 *S* 20 *g* and 117 *L.*, 78 *L.* 50, 46 *L.* 50 c.); train de luxe (Vienna-Cannes, p. 146) in 14 hrs. — Air Service, see p. xvii.

For a detailed description of the route as far as the Italian frontier, see Baedeker's 'Austria'. — $79^1/_2$ M. *Semmering* (2937 ft.; tunnel, 1564 yds. long). — 122 M. *Bruck an der Mur* (1598 ft.), junction for Trieste viâ Graz. — 140 M. *St. Michael* (1841 ft.), junction for Selztal (Linz, Prague). — $230^1/_2$ M. *Klagenfurt* (1463 ft.), the capital of Carinthia.

255 M. **Villach** (1637 ft.; railway restaurant; Hotels Park, Mosser, Post), with 22,100 inhab., lies at the foot of the Dobratsch (7110 ft.). It is the junction for Fortezza (pp. 68, 67) and for the Tauern Railway (Munich-Salzburg-Villach-Assling-Trieste, see p. 86).

From Villach viâ Assling to Trieste (Yugoslavian visa obtained in the train), 118 M., by the Karawanken and Wochein Railway, with 47 tunnels and innumerable viaducts, and, beyond Piedicolle, by the Italian State Railway. Express in 6-6½ hrs. (from Munich in 15-16 hrs.). — The train runs parallel with the line to Venice as far as the Gail. — At (14 M.) *Rosenbach* (1972 ft.; Yugoslavian passport and customs examination; railway restaurant) we join a branch-line from Klagenfurt (p. 85). — Then S. through the Karawanken Tunnel (5 M. long) to (25½ M.) *Assling* or *Jesenice* in the Save valley. — Beyond (45 M.) *Feistritz* (1709 ft.), 4 M. to the E. of the *Wochein Lake*, we enter the Wochein Tunnel (4 M. long), which pierces the main chain of the Julian Alps. — 50 M. *Piedicolle* or *Podbrdo* (1663 ft.; buffet; passport and customs examination), the first Italian station, in the *Littoral*, a territory peopled by Slovenes, Italians and Germans. — 62 M. *Santa Lucia-Tolmino*. After another tunnel we reach the valley of the *Isonzo*. Here, from June 1915 to Oct. 1917, were fought the twelve great Battles of the Isonzo, of which traces are still to be seen. — The line now passes through a ravine in the bare limestone mountains to (67½ M.) *Auzza* (443 ft.) and (71 M.) *Canale* (426 ft.). — 75 M. *Plava* is followed by a wooded gorge, 4½ M. long. On the left of the exit rise the fiercely contested heights of *Monte Santo* and *Monte San Gabriele*. — We cross the Isonzo by a bridge 118 ft. high, and enter the plain of Gorizia. — 82½ M. *Gorizia* (Montesanto station), see p. 87. — Thence viâ *Prevácina* and *Villa Opicina* through the Carso (p. 120) to (118 M.) *Trieste* (Campomarzio station), see p. 87.

We cross the *Drave*, and, farther on, the *Gail*. — 266 M. *Arnoldstein* (1850 ft.; Austrian passport and customs examination). Then across the new frontier.

272 M. **Tarvis** or *Tarvisio* (2398 ft.; Italian passport and customs examination; railway restaurant, with bedrooms; Schnablegger, 50 beds; Central, 36 beds at 6-12 *L.*) is a summer resort and the chief place in the Canale valley. From here to Pontebba we see on every side military cemeteries, and villages reconstructed after the Great War.

The line ascends. To the left rises the Luschariberg or Montesanto di Lussari (5879 ft.). — 276 M. *Saifnitz* or *Camporosso in Valcanale* (2638 ft.), on the watershed between the Black Sea and the Adriatic. We descend on the bank of the *Fella* and near a picturesque fort cross the river to (281 M.) *Malborghetto* (2366 ft.). — 287 M. *Pontebba* (1847 ft.; railway restaurant), the former Italian frontier station.

The line as far as Chiusaforte is carried through the wild ravine of the Fella *(Canal del Ferro)* by means of bridges, tunnels, and viaducts. — 293 M. *Dogna* (1510 ft.). On the E. rises the Montasio (9029 ft.). — 296 M. *Chiusaforte* (1280 ft.), at the entrance to the Raccolana valley. — Short of (301 M.) *Resiutta* (1037 ft.) we cross the *Resia*. — Below (303 M.) *Moggio* the valley expands and is strewn with debris. — Beyond (306 M.) *Stazione per la Carnia* (850 ft.) the Fella falls into the *Tagliamento*. Branch-line viâ Tolmezzo to (12½ M.) Villa Santina.

309 M. *Venzone* (755 ft.). — We leave the Tagliamento to cross the Friulian plain, between the Isonzo and the Piave, the scene

of the rapid advance of the Austrians and Germans in Oct. and Nov. 1917. — 313 M. *Gèmona-Ospedaletto.*

330 M. **Udine** (360 ft.; railway restaurant; Italia, 75 beds; Nazionale), the ancient *Utina*, is a town of 55,700 inhabitants, the capital of Friuli (now a province) after 1238. In 1915-17 it was the G.H.Q. of the Italian army. Among the chief buildings are the *Cathedral*, with a hexagonal campanile, and the *Archbishop's Palace*, containing fine frescoes by G. B. Tiepolo and Giovanni da Udine (1487-1564; see p. 353). Above the picturesque Piazza Vittorio Emanuele, with a clock-tower resembling that at Venice (p. 95), rises the Castello, which contains the *Museo Civico*, a collection of antiquities and paintings. Numerous palaces of the Friulian noblesse. From Udine to Trieste, see below.

338 M. *Basiliano.* To the left are *Passariano* and *Campo Formio*, where peace was concluded between France and Austria in 1797, ending the Republic of Venice (comp. p. 93).

Beyond (345 M.) *Codròipo* we cross the rock-strewn bed of the Tagliamento by an iron lattice-bridge, $^1/_2$ M. in length, and reach (352 M.) *Casarsa.* — 361 M. *Pordenone* (90 ft.): 369 M. *Sacile.* — 380 M. *Conegliano* (230 ft.), with a castle on the hill. Branch-line to ($8^1/_2$ M.) *Vittorio Véneto*, where the final offensive of the Italian army took place (Oct. 24th to Nov. 4th, 1918; comp. p. xxiv). — 385 M. *Susegana.* We cross the *Piave.* On the right is the lofty chain of the Friulian mountains, visible as far as (388 M.) *Spresiano.*

396 M. **Treviso** (33 ft.; Reale & Stella d'Oro, 70 beds at 8-21 *L.*; Baglioni & Roma), a provincial capital of 35,400 inhab., junction for Vicenza (p. 80) and Belluno (p. 71), with several good paintings in the churches and in the Pinacoteca.

409 M. *Mestre*, and thence to (415 M.) *Venice*, see p. 85.

From Udine to Trieste, $51^1/_2$ M., express in 2-$2^1/_4$ hrs. (fares 44 *L.*, 30 *L.*, 17 *L.* 80 c.). — Before reaching (13 M.) *Cormons* we cross the old Austrian frontier, and short of Gorizia the Isonzo.

$20^1/_2$ **M. Gorizia** (Stazione Centrale). — The two Railway Stations, *Gorizia Centrale* (to the S.W.; restaurant) and *Gorizia Montesanto* (to the N.E.; restaurant; for Piedicolle, see p. 86, and for Trieste viâ Opicina), are connected by a tramway ($1^3/_4$ M.; 70 c.) running through the town. — Hotels. *Posta*, Via Garibaldi 7, with restaurant, 70 beds at 10-14, B. 5, L. or D. 15 *L.*; *Stazione Centrale*, 10 beds at 9-18 *L.*, *Meridionale*, plain, both at the Stazione Centrale.

Gorizia (295 ft.), a town of 26,400 inhab., and the seat of an archbishop, lies near the left bank of the Isonzo, in a fertile plain enclosed on three sides by mountains. Until 1918 it was the capital of a county (united with Austria in 1500), and it now belongs to the Italian province of Friuli (see above). On the entry of Italy into

the Great War (1915; see p. xxxiv), Gorizia, with its bridge-head and the mountains to the N. and S., became one of its chief objectives. It was taken on Aug. 9th, 1916, but regained by the Austrians on Oct. 28th, 1917. — The old Castello of the Counts of Gorizia crowns the castle-hill, at the foot of which lies the *Cathedral*, dating from the 14th but altered in the 17th century. A tramway runs N. to the (12 min.) Piazza Edmondo de Amicis, on the W. side of which is the Palazzo Attems, containing the *Provincial Museum*.

The line now follows the Isonzo, and beyond the Wippach skirts the W. edge of the Carso (p. 120). Above lies the *Plateau of Doberdò*, which, together with the bridge-head of Gorizia, barred the way to Trieste and was the central point of the twelve Battles of the Isonzo (p. 86). — 27 M. *Gradisca-San Martino*. Behind, on the left, is *Monte San Michele* (902 ft.). — 30 M. *Redipuglia*, commanded by the *Monte Sei Busi* (387 ft.), has a large military cemetery. — 32 M. *Ronchi-Vermegliano*. — 34 M. *Monfalcone*, and thence to (51½ M.) *Trieste*, see p. 116.

18. Venice.

At the Railway Station (Pl. C, D, 3; restaurant) the hotel-porters secure a gondola and fetch the luggage (comp. p. 89). Gondolas go to and from the station along the side-canals. — The municipal steamers (p. 90; landing-place at the 'Scalzi', left of the station) take no heavy luggage or cycles. The larger Lido hotels (p. 115) send motor-boats to meet their guests; the journey takes ½ hr.

Air Service, see p. xvii; tickets from the *Cosulich Line*, Via Ventidue Marzo (Pl. F, G, 6). Passengers are conveyed by motor-boat from the Riva degli Schiavoni (Pl. H, 5) to the seaplane station on the Lido.

Hotels. **Royal Danieli* (Pl. a; H, 5), Riva degli Schiavoni (p. 100), 300 beds from 25, B. 7, L. 25, D. 35, P. from 75 *L.*, **Europe* (Pl. b; G, 6), on the Canal Grande, entrance in the Calle del Ridotto, 120 beds, **Grand-Hôtel* (Pl. c; F, 6), on the Canal Grande, entrance in the Via Ventidue Marzo, 300 beds from 25, B. 7, L. 25, D. 35, P. from 85 L., these three high-class; **Italie* (Bauer-Grünwald; Pl. h, G 6), on the Campo San Moisè and Canal Grande, with garden-terrace, 300 beds from 25, B. 7, L. 25, D. 30, P. from 80 *L.*; *Bristol-Britannia* (Pl. c; G, 6), on the Canal Grande, entrance in the Corte Barozzi, with a small garden, 280 beds from 20, B. 7, L. 25, D. 30, P. from 80 L.; **Grand Canal & Monaco* (Pl. l; G, 6), on the Canal Grande, entrance in the Calle Vallaresso, 99 beds from 20, B. 8, L. 25, D. 35, P. from 70 *L.*; **Regina & de Rome* (Pl. t; G, 6), on the Canal Grande, entrance in the Calle Traghetto, with a small garden, 140 beds from 20, B. 6, L. 22, D. 27, P. from 60 *L.*; **Vittoria* (Pl. g; G, 5), in the Frezzeria, Ramo dei Fuseri 1812, 190 beds from 16, B. 6, L. 20, D. 25, P. from 55 L.; *Luna* (Pl. f; G, 6), near the Piazza San Marco, with a good restaurant, 150 beds; *Londres* (Pl. k; H, 5), Riva degli Schiavoni, 70 beds at 16-20, B. 6, L. 16, D 18, P. 50-65 *L.*; *Beau-Rivage* (Pl. r; H, I, 5), Riva degli Schiavoni, 90 beds; **Métropole* (Pl. m. I 5; Swiss management), Riva degli Schiavoni, 80 beds at 20-28 B. 5, L. 18, D. 20, P. 55-65 *L.*; *Bonvecchiati & Serenissima* (Pl. w; G, 5), Calle Goldoni, with restaurant and terrace, 170 beds at 15-24, B. 6, L. 16, D. 20, P. 50-65 *L.*; *Savoia & Jolanda* (Pl. y; H. 5), Riva degli Schiavoni 4187, with café-restaurant, 120 beds at 15-30, B. 6, L. 16, D. 20, P. 45-70 *L.*; *International* (Pl. e; F. 6), Calle Larga Ventidue Marzo 2899, 110 beds at 18-30, B. 6, L. 22, D. 25, P. 50-70 *L.*, well spoken of; *Gabrielli* (Pl. q; I, 5), Riva

VENEZIA
1: 12.500
Metri
LAGUNA VENE
1: 340100
Chilometri
CANALE GRANDE
CANALE DI S. MARCO
CANALE DELLA GIUDECCA
CAN. DI FUSINA
BACINO DELLA STAZIONE MARITTIMA
Ponte sulla Laguna
Stazione Ferroviaria
Stazione Marittima
Canale Scomenzera
Canale di S. Chiara
Rio di Santa Marta
Rio di S. Barnaba
Rio di S. Trovaso
Rio di S. Pietro
Rio delle Vergini
Rio di S. Giuseppe di Castello
Rio di S. Antonio
Rio di S. Francesco da Paola
Rio di S. Apollonia
Rio di S. Lorenzo
Rio di S. Giovanni Novo
Rio di S. Maria Maggiore
Rio di S. Giovanni Elemosinario
Rio di S. Salvatore
Rio di S. Moisè
Rio di S. Fantin
Rio di S. Maurizio
Rio di S. Angelo
Rio di S. Luca
Rio di S. Polo
Rio di S. Stae
Rio di S. Simeone Piccolo
Rio di S. Girolamo
Rio di S. Alvise
Rio di S. Marcuola
Rio di S. Leonardo
Rio di S. Caterina
Rio di S. Giovanni Crisostomo
Rio di S. Cassiano
Rio di S. Aponal
Rio di S. Tomà
Rio di S. Rocco
Rio di S. Pantaleone
Rio di S. Nicolò dei Mendicoli
Rio di S. Agnese
Rio di S. Sebastiano
Rio di S. Vio
Rio di S. Gregorio
Rio di S. Eufemia della Giudecca
Rio di S. Biagio
Rio di S. Giorgio
Rio di S. Cosmo
Rio di S. Croce
Rio di S. Andrea
Rio di S. Nicolò del Lido
Rio di S. Maria Elisabetta
Rio di S. Maria Formosa
Rio di S. Maria Nova
Rio di S. Maria Mater Domini
Rio di S. Maria della Misericordia
Rio di S. Maria del Giglio
Rio di S. Maria del Rosario
Rio di S. Maria Zobenigo
Rio di S. Maria del Carmine
Rio di S. Maria della Visitazione
Rio di S. Maria Ausiliatrice
Rio di S. Maria Maddalena
Rio di S. Maria Assunta
Rio di S. Maria Magdalena
Rio di S. Maria Nuova
Rio di S. Maria Maggiore
Rio di S. Maria Mediatrice
Rio di S. Maria Annunziata

degli Schiavoni, 100 beds at 13½-19½, B. 4½, L. or D. 13¼, P. 40-60 *L.*; *Aurora* (Pl. p; I, 5), Riva degli Schiavoni, 35 beds. — In the Italian style, with popular restaurants: *Cavalletto* (Pl. s; G, 5), San Gallo 1006, 100 beds at 18-25, B. 6, L. 16, D. 20, P. 50-60 *L.*; *Vapore & Cappello Nero* (Pl. i; G, 5), Ponte Baratteri 773, 120 beds at 14½-20, B. 4½, L. 14, D. 18, P. 50-60 *L.*, good; *Rialto*, near the bridge (Pl. G, 4), 110 beds at 10-14, B. 5, L. or D. 15, P. 35-50 *L.*, well spoken of. For passing travellers: *Hôtel de la Gare* (Pl. ge; D, 4), Fondamenta San Simone 578, 200 beds from 18, B. 7, L 20, D. 23½, P. from 40 *L.*, *Terminus* (Pl. te; D, 3), to the left of the station, 140 beds from 16, B. 6, L. 16, D. 20 *L.*, *National & Union*. Lista di Spagna (Pl. D, 3), near the station, 220 beds from 12, B. 5, L. 12, D. 14 *L.*, all well spoken of.

The *Hotels on the Lido* (p. 115; often full) are preferable in summer owing to the sea-breezes and comparative immunity from mosquitoes (see p. xiv), which are particularly troublesome from June to October.

Hôtels Garnis (p. xx). *Moderne Hôtel Manin & Pilsen* (Pl. v; G, 5), Bacino Orseolo, 180 beds at 16-20, B. 5½ *L.*; *Panada*, Calle Larga San Marco 656, to the N. of St. Mark's (Pl. H, 5), 60 beds at 10-16 *L.*; *Commercio*, Calle Balloni 201, near the Torre dell'Orologio (Pl. G, H, 5), 100 beds at 12-17 *L.* — **Pensions.** *Casa Petrarca* (Pl. pe; F, 4), on the Canal Grande, San Silvestro 744, 100 beds, P. 40-50 *L.*; *Dinesen*, San Vio 628, to the E. of the Accademia (Pl. E, 6), 30 beds, P. 30-35 *L.*; *Visentini*, Campo Santa Maria Zobenigo 2465 (Pl. F, 6), 25 beds; *La Calcina* (Pl. x; E, 7), Fondamenta delle Zattere 780, frequented by the English, 38 beds, P. 35-50 *L.*; *Frollo*, Fondamenta Galoni 64, Zattere (Pl. E, 7); *Bucintoro*, Riva Schiavoni San Biagio 2134 (Pl. K, 6), 50 beds at 12-20, P. 35-50 *L.*; *Minerva*, Fondamenta del Vin 4656, near the Ponte del Vin (Pl. H, 5), 50 beds, P. 35-45 *L.*

Restaurants. *Olimpia*, in the Procuratie Vecchie (Pl. G, 5; p. 96), fashionable; *Pilsen*, Bacino Orseolo, at the Moderne Hôtel Manin (see above), with seats in the open air, L. 15, D. 20 *L.*; at the hotels *Bonvecchiati*, *Cavalletto*, *Savoia & Jolanda*, *Vapore* (see above and p. 88); *Panada* (see above), unpretending; *La Fenice*, behind the Teatro La Fenice (Pl. F, 5, 6). — Oysters should be avoided (comp. p. xiv).

Cafés. In the Piazza of St. Mark: S. side, *Florian* and *Aurora;* N. side, *Quadri*, *Lavena*, *Ortes*, all with hundreds of chairs in the open air, music in the evening during the summer months. — *Orientale*, Riva degli Schiavoni 4204, also with chairs in the open air and music; *Giacomuzzi*, Calle Vallaresso (Pl. G, 6), Cyprus and other wines. — **Tea Room.** *Sante Ortes*, Calle Larga Ventidue Marzo 2288.

The **Gondola** is the cab of Venice, and though partly superseded by steamers and motor-boats it is still popular with travellers, and is the only conveyance available for the narrower canals. They are fitted with leather seats for 4-6 persons and a removable shelter. The chief gondola station is at the *Molo* (Pl. H, 6; p. 97). The Tariff, placarded in every gondola, is for one rower, for a second double fare is charged (comp. p. xxiv). In the town, 1-3 pers. 15 *L.* per hour, each additional person 3 *L.* more; to or from the station, 1-5 persons, 10 *L.* Trunk 2 *L.*, hand-luggage 1 *L.* To the Lido (p. 115), 1-2 persons with not less than 2 rowers, 25 *L.*, each additional passenger 4 *L.*; from the Giardini Pubblici (Pl. L, M, 7) 6 *L.* (2 *L.*). Gratuity about 10% of the fare. Visitors are advised to select a gondola bearing a number. On public festivals especially it is best to ascertain the fare beforehand. When the gondola is hired by the hour the hirer shows his watch, saying 'all ora'. The 'Rampino' who assists passengers to land on the slimy steps expects 10 c. — Ferries ('traghetti') across the Grand Canal ('traghetto diretto'), in the daytime 20 c. per person, from midnight till 6 a.m. 50 c.; for an oblique crossing ('traghetto trasversale') double fare is charged. The tariff is binding only at the fixed points shown on the Plan; the passenger should make it clear that he wishes the 'traghetto' only, as otherwise he is liable to be charged by the hour. — If any difficulty arises the visitor should report to a policeman ('vigile urbano') or to the inspector at the Municipio (p. 107), giving the gondola's number.

Motor Boats ('Motoscafi') near the Ponte della Paglia (Pl. H, 5, 6).

The **Municipal Steamers** ('Vaporetti') of the 'Azienda comunale di Navigazione interna' ply (except in fog) from early morning till sunset (sometimes till late at night). They may be recommended to those wishing to reach quickly and cheaply definite points on the Canal Grande and the Riva degli Schiavoni. They ply also to the Lido (p. 115), San Giorgio Maggiore, and the Giudecca (p. 101). The various lines and piers ('pontoni') are shown on the Plan. Booking office on the piers. The following are the chief lines.

1. *Santa Chiara* to the *Giardini Pubblici* and the *Lido*, through the Canal Grande and the Canale di San Marco, every 12 min.; to the Piazza San Marco in 25 min., to the Lido in $^3/_4$ hr. Fares: 1 zone 30 c., 2-3 zones 55 c., 4-6 zones 80 c., from the Giardini Pubblici to the Lido 55 c., from Sant' Angelo to the Lido 80 c., from Santa Chiara to the Lido 1 *L.* 5 c. Tickets can also be obtained on board, to the Giardini 80 c., to the Lido 1 *L.* 10 c. Extension-tickets 70 c., 90 c. Stations: *Santa Chiara* (Pl. C, 4); *Scalzi* (Pl. D, 3), for the railway station (*Santa Lucia* is the halt on the way to the station); *Santa Marcuola* (Pl. E, 3; the 1st zone ends here; 'traghetto' to the Fondaco dei Turchi); *San Staè* (Pl. F, 3; 2nd zone); *Ca' d'Oro* (Pl. F, G, 3; 2nd zone); *Rialto*, just beyond the Ponte di Rialto (Pl. G, 4; on the return, *Riva del Carbon*); *San Silvestro* (Pl. F, 4, 5); *Sant'Angelo* (Pl. F, 5; 3rd zone); *San Tomà* (Pl. E, 5), for the church of the Frari; *Accademia* (Pl. E, 6); *Santa Maria Zobenigo* (or *del Giglio*; Pl. F, 6); *Santa Maria della Salute* (Pl. F, G, 6; 4th zone); *San Marco*, near the Calle Vallaresso (Pl. G, 6); *San Zaccaria* (Pl. H, 5; second pier beyond the Ponte della Paglia), for the Piazzetta and Riva degli Schiavoni; *Brágora*, Pl. I, 5, 6; from June to Sept. only; 5th zone); *Véneta Marina* (Pl. K, 6); *Giardini Pubblici* (Pl. L, 7; 6th zone); *Lido* (Santa Maria Elisabetta; comp. the plan of the Lido, p. 116; Pl. B, 1).

2. From the *Riva degli Schiavoni* (Pl. H, 5, 6) hourly on week-days to *San Giorgio Maggiore* (Pl. H, 7), along the *Giudecca* to *Santa Croce* (Pl. F, 8; close by is the Redentore), then across to the *Fondamenta delle Zattere* (Pl. E, 7; 45 c.) and to the *Stazione Marittima* (Pl. A, 6; 45 c.).

3. From the *Riva degli Schiavoni* direct to the *Lido*, see p. 115.

Baths. Sea-baths on the *Lido*, see p. 115. — Warm baths at the *Bagni Sant'Angelo*, Calle e Ponte della Verona 3608, near the Teatro La Fenice (Pl. F, 5, 6). — **Public Lavatories** (p. xx): Palace of the Doges, S.E. side of the courtyard (marked 'Cesso' on the ground-plan, p. 98); at the back of the Telegraph Office (see below); and in the Campo San Bartolomeo, by the Ponte Rialto.

Post Office, Fondaco dei Tedeschi (Pl. G, 4; p. 107), near the Ponte Rialto. — **Telegraph Office** (Pl. G, 6; also branch post-office), at the back (W.) of Piazza San Marco.

Travel Agencies. *Thos. Cook & Son*, Piazzetta dei Leoni 289, to the N. of St. Mark's; *American Express Co.*, Riva degli Schiavoni 4200 (Pl. H, I, 5); *Guetta*, Salizzada San Moisè 1474 Pl. G, 6); *C.I.T.* (p. xvi), Piazza San Marco 49-50 and Riva del Carbon (Pl. G, 4); *International Sleeping Car Co.*, Piazza San Marco 45.

Theatres (see p. xxiv). *La Fenice* (Pl. F, 5, 6); *Rossini* (Pl. F, 5); *Goldoni* (Pl. G, 5); *Malibran* (Pl. G, 4). Advance booking at Piazza San Marco 112 (N. side).

Shops (introductions by guides or gondoliers increase the prices; comp. pp. xxiv, 91). The best are in the Piazza San Marco, in the Merceria (p. 109), and in the Salizzada San Moisè (p. 101). — VENETIAN GLASS is famous. The factories at Murano (p. 115) have shops in Venice: *Eredi Dr. A. Salviati & Co.*, Canal Grande, San Gregorio 195 (Pl. F, 6), and Piazza San Marco 78; *Pauly & Co.*, Calle San Marco and Piazza San Marco 74; *Fratelli Toso*, Ponte di Rialto 5355. — LACE (fixed prices): *Melville & Ziffer*, Piazza San Marco 75-76 and Campo San Moisè 1463; *Jesurum & Co.*, Santi Filippo e Giacomo 4292, by the Ponte di Canonica (p. 113); *Scuola Merletti* (Royal School of Lacemaking) at Burano (p. 115). — PHOTOGRAPHS, water-

colours, etc.: *Genova*, Piazza San Marco 66 & 67; *Alinari*, Salizzada San Moisè 1344. Photos and photographic materials at *Martin & Michieli's*, Ascensione 1300, W. of the Piazza San Marco. — Bookshops: *Ongania*, Piazza San Marco 71 B-72 A (also for 'objets d'art', antiques, and leather bindings); *Libreria Artistica* (Bestetti & Tumminelli), Piazza San Marco 40 & 41.

Consulates. *British*, Campo San Luca 4590 (Pl. G, 5). — *American*, Fondamenta Duodo o Barbarigo 2508, Santa Maria del Zobenigo (Pl. F, 6).

Physicians. *Dr. C. E. Maude* (English), Campiello Incurabili 560, Fondamenta delle Zattere (Pl. D, E, 7); *Dr. Comirato*, Campo San Silvestro 1129 (Pl. F, 4), *Dr Dal Lago*, Campo Santi Apostoli 4438 (Pl. G, 3), both Italian, but English-speaking. — *British & American Hospital*, Rio della Croce 149 (Pl. F, 8), Giudecca.

Religious Services. *English Church*, see p. 104. — *Presbyterian Church*, Cà Struan, Ponte della Salute (Pl. F, G, 6, 7). — *Seamen's Institute for British and American Sailors*, San Simeone Piccolo 553 (Pl. D, 3, 4).

Plan of Visit. A glance at the manifold attractions of Venice may be obtained in 3-4 days with the aid of steamers and gondolas. An occasional walk will also convey an idea of the customs of the people. The chief directions (as from San Marco to the railway station, and to the steamer-piers on the Canal Grande) are indicated at the street-corners. The services of guides may be dispensed with (see also p. 90).

On Arrival take a gondola from the Piazzetta or the pier of San Zaccaria (p. 90) through the *Canal Grande* (p. 104) to San Marcuola (Pl. E, 3; pp. 90, 109) and back to the *Ponte Rialto*. Walk thence through the *Merceria* (p. 109) to the *Piazza San Marco:* 2 hrs. in all.

1st Day. *Palace of the Doges* (p. 97); ascend the *Campanile di San Marco* (p. 95); *San Marco* (p. 94). In the afternoon, *Redentore* (p. 101), *San Giorgio Maggiore* (p. 101; ascend campanile).

2nd and 3rd Days. *Santa Maria della Salute* (p. 105); *Accadèmia di Belle Arti* (p. 102); *Scuola di San Rocco* (p. 111); *Frari* (p. 111); *Museo Civico Correr* (p. 96).

4th Day. *San Zaccaria* (p. 112); *Santa Maria Formosa* (p. 113); *Santi Giovanni e Paolo* (p. 113). In the afternoon, the *Lido* (p. 115).

Times of Admission. Most of the principal *Churches* are open after the early services (except 12-2); adm. 1 *L.* or gratuity; if closed, knock for the sacristan ('sagrestano') or send a boy (20 c.) to fetch him (see pp. xxiii, xxv). San Marco is open all day. During the fortnight before Easter the altarpieces are veiled and are not shown.

Academy (p. 102): week-days 9-4, 8 *L.*; Sun. and holidays 9-12, free; closed on national holidays (p. xxiii).

Archæological Museum (p. 97): week-days 10-4, 5 *L.*; Sun. and holidays 10-1, free.

Cà d'Oro (p. 108): week-days 10-5, 6 *L.*; Sun. 9-12, free.

Galleria d'Arte Moderna (p. 109): week-days 9 or 10-4, 3 *L.*; Sun. and holidays 9 or 10-1, free. — Art exhibition, see p. 100.

Museo Civico Correr (p. 96): week-days 9.30-12.30 & 2-5, 3 *L.*; Sun. and holidays 9.30-12.30, free.

Museo Storico Navale (p. 100): 10-4 (Sept. 16th-June 15th), in summer 9-12.30; Sun. 10-12.30, free.

Palace of the Doges (p. 97): week-days 9-4 (in winter 10-4), 12 *L.* (including the Prigioni), free on Sat. 2-4; Sun. and holidays 10-1, free; closed on New Year's Day, Ascension, Easter Sunday, and Christmas Day. Guide unnecessary; good light essential.

Scuola di San Rocco (p. 111): week-days 9-4 (in winter 10-4), Sun. and holidays 9-1 (10-1); 4 *L.*, including the church of *San Rocco*.

Venice, Italian ***Venèzia,*** once the most brilliant commercial city in the world, now a provincial capital with 183,700 inhab., is a fortress, a commercial and naval port, and the seat of an archbishop with the title of Patriarch. It lies $2^1/_2$ M. from the mainland, in the *Laguna Véneta,* a shallow bay of the Adriatic, 25 M. in length and 9 M. in width, which, with the exception of the low-lying coast-land, is guarded against malaria by the ebb and flow of the tide ($2^3/_4$ ft.). These lagoons are separated from the open sea by long low sand-hills ('lidi'). The city is built on piles on 117 small islands, and is intersected by over 150 canals, which are crossed by 378 bridges, mostly of stone. The interior of the town consists of a labyrinth of narrow streets and lanes, some of them scarcely 5 ft. broad. The smaller canals are known as 'Rio'. The Venetians have a system of their own for naming streets. The larger ones are known as *Calle, Salizzada, Rioterrà* (former canals filled up), and *Ruga;* the smaller as *Rughetta, Corte,* etc.; the quays as *Riva* and *Fondamenta.* The Piazza San Marco, usually called *La Piazza,* and the adjoining *Piazzetta* are the busiest centres. Other small squares are named *Campo* and *Campiello.*

The tribe of the *Veneti,* the ancient inhabitants of N.E. Italy, carried on a brisk maritime trade, and constructed several great canals. Originally of Illyrian race, they entered into an alliance with the Romans in the 3rd cent. B.C. and soon became Romanized. At a later period the ravages committed by the Huns on the mainland (p. 82) caused the inhabitants of the coast-towns to seek refuge in the islands of the Lagoons, where they founded Heraclea, Murano, Malamocco, Chioggia, and other places. In 697 these settlements formed a naval confederation, at the head of which was a *Dux* (Doge), of whose government *Rivoalto* (Venice) became the seat in 811. Closely connected with the Byzantine Empire, the town rapidly rose to importance and became the great depôt of the traffic between East and West. In order to protect this commerce the citizens took possession of the coast of Istria and Dalmatia. The Crusades led to further enterprise in the East, and after the capture of Constantinople by the great Doge *Enrico Dandolo* in 1204 the Lion of St. Mark laid its talons on the coasts and islands of Greece and Asia Minor. During the conquest and administration of these new territories there arose a class of military nobles, who declared themselves hereditary in 1297, and excluded the rest of the people from all share in the government. An attempt to overthrow this aristocratic domination cost *Doge Marino Falieri* his life in 1355. In the 14th cent. Venice waged a bitter war with her rival, Genoa, terminated only by her naval victory at Chioggia in 1380. The 15th cent. witnessed the zenith of the glory of Venice. It was the focus of the world's commerce, numbered 200,000 inhab., and was universally respected and admired. The naval fleet of the Re-

public numbered 45 galleys, manned with 11,000 seamen and soldiers, and commanded the whole of the E. Mediterranean. The commercial fleet numbered 300 large and 3000 smaller vessels. Its annual imports and exports were valued at 10 million ducats, 4 million being clear profits. On the mainland ('terra ferma'), her conquests extended to Verona, Brescia, and Bergamo, and even in 1489 her foreign possessions were extended by the acquisition of Cyprus. But in 1453 Constantinople had been captured by the Turks, who thus began to threaten the supremacy of Venice in the East; while the discovery of America and the new sea-routes to India diverted commerce into new channels. In the 16th cent. the continental possessions of the Republic brought her into collision with the rival powers of Austria, Spain, and France (p. 27), but her power was most seriously impaired by the ever-increasing encroachments of the Osmans. In some of these conflicts she played a glorious part, as when, in conjunction with the Spanish fleet, she defeated the Turks in the naval battle of Lepanto in 1571, and when *Francesco Morosini* reconquered the Morea in 1684; but at length, in 1718, she was finally stripped of all her Oriental possessions. Thenceforward Venice ceases to occupy a prominent place in history. In 1797 the French seized the city and destroyed her independence. The Peace of Campo Formio (p. 87) assigned Venice to the Austrians, who ceded it to Italy, but reoccupied it in 1814 and remained in possession till 1866. In 1848-49 Venice declared herself a Republic, but after a siege of 15 months capitulated to Radetzky. Since the union of Venetia with the kingdom of Italy the commerce of the city, encouraged by harbour works (see p. 85) and new railway-routes, has revived, and its artistic industries (p. 90) have flourished anew. During the Great War Venice, as a military base, suffered much from air-raids, which necessitated the temporary removal of the most important works of art to Rome and other cities.

The Art of Venice also bears an Oriental stamp, not only in the church of St. Mark and its oldest mosaics, but also in the palaces of the Gothic period, the splendour of which was enhanced by external decorations in gold and colours. It was not till the close of the 15th cent. that Venice adopted the Renaissance style, which rapidly grew in favour for the palaces and tombs of the period. Among the earliest architects in this style were the *Lombardi*, a family famous in sculpture also, and *Iácopo Sansovino* (1486-1570) of Florence. Contemporary sculptors were *Alessandro Leopardi* (d. 1522) and, later, *Alessandro Vittoria* (1525-1608), and the architects *Andrea Palladio* of Vicenza (p. 81) and his successors, *Vincenzo Scamozzi* and *Baldassare Longhena*. — The Venetian school of painting was headed, in the 15th cent., by the *Vivarini*, of Murano, *Iacopo Bellini*, father-in-law of Mantegna, and *Carlo Crivelli*; but the fame of the school is mainly due to Iacopo's son *Giovanni Bellini*

(c. 1430-1516), who by the wealth of his composition and colouring introduces the prime of Venetian painting. Akin to this great master were his brother *Gentile* (1429-1507), *Vittore Carpaccio*, and *Cima da Conegliano*, and most famous among his pupils were *Giorgione* (of Castelfranco, c. 1478-1510), *Iacopo Palma* (*Vecchio*, of Bergamo, c. 1480-1528), and above all the great *Tiziano Vecelli* (of Cadore, c. 1487-1576). More than any other master, Titian succeeded in portraying the joyous character of the Renaissance, combined with exuberance of imagination, and with pathos in his religious themes, and, as a portrait painter, won the patronage of Emperor Charles V. and of Philip II. of Spain, besides that of many Italian princes. Next in importance to these great masters were *Sebastiano del Piombo* (1485-1547), *Rocco Marconi*, *Lorenzo Lotto*, *Bonifazio*, *Pordenone*, and *Paris Bordone*. To a younger generation belong *Paolo Veronese* (*Caliari* of Verona; 1528-88), the *Bassanos*, *Palma Giovane*, etc. New methods were introduced by *Iacopo Tintoretto* (*Robusti;* 1518-94); his sense of free movement and the effect of light and shade in figure and landscape mark the zenith of Venetian baroque painting. *Giovanni Battista Tiepolo* (1696-1770), a spirited decorative artist, is much admired for his harmony of colour and bold perspective, while the architectural painters *Antonio Canale* and his pupil *Bernardo Belotto*, both surnamed *Canaletto*, and, last but not least, *Francesco Guardi*, have bequeathed to us a rich series of beautiful town-views.

A. Piazza of St. Mark and its Environs.

The ****Piazza of St. Mark** (*Piazza di San Marco;* Pl. G, 5), unrivalled in Italy, affords the most striking evidence of the ancient glory of Venice. This superb square, paved with trachyte and marble, is 192 yds. long; at the W. end it is 61, and at the E. 90 yds. broad. On three sides it is enclosed by palaces bearing one united façade. The ground-floors of these buildings, flanked with arcades, are now occupied by cafés and shops. On the E. it is bounded by the Church and Campanile of St. Mark. Countless pigeons haunt the piazza as in olden times. The excellent municipal band plays here on Sun., Wed., and Fri., 5.30 p.m.-7 in spring, 9 p.m.-11 in summer, and 2-4 in winter. By moonlight the scene is strikingly impressive.

****San Marco** (Pl. H, 5; ground-plan, see p. 98), the burial-church of St. Mark, the tutelary saint of Venice, whose bones were brought by Venetians from Alexandria in 829, was begun in 830, and rebuilt after a fire in 976, but after the middle of the 11th cent. was entirely reconstructed with Oriental splendour in the Byzantine style. The church (251 ft. long, and 170 ft. broad in front) is in the form of a Greek cross (with equal arms), crowned with five domes. The front arm of the cross is enclosed by a vestibule. With-

out and within, the whole building is lavishly enriched with over 500 marble columns, chiefly Oriental, and with mosaics dating partly from the 12th century. The Gothic additions to the façade, made in the 15th cent., enhance its fantastic charm. Over the chief portal are four antique horses in gilded bronze, 5 ft. in height, brought to Venice from Constantinople in 1204 by Doge Enrico Dandolo. — St. Mark's was the official church of the republic, where on great festivals the doge attended in gorgeous state. It was not till 1807 that it became the cathedral of the patriarch.

The Vestibule (Atrio) is roofed with a number of small domes, the mosaics on which, representing Old Testament subjects, are of the 13th cent.; the St. Mark over the main entrance is of 1545. Three red slabs in the pavement are traditionally but erroneously supposed to commemorate the reconciliation between Barbarossa and Pope Alexander III., effected here in 1177 by the mediation of Doge Sebastiano Ziani. The two bronze doors, with inlaid-work (niello), were executed c. 1100.

The **Interior** is singularly impressive, owing to its gorgeous decorations in marble, mosaics, gold, and bronze, and to the beauty of its proportions. At every turn we are charmed with new effects. The pavement dates from the 11th cent.; the mosaics above the entrance, representing Christ, the Virgin, and St. Mark, are of the 13th (?). The font of the holy-water basin on the right is enriched with fine antique reliefs. At the beginning of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.). In the right aisle, close to the entrance, are the Battistero (closed; gratuity 50 c.), with the Gothic monument of Doge Andrea Dandolo (d. 1354), and the Cappella Zeno, containing the large monument of Cardinal Giambattista Zeno (d. 1501) and an altar, both by *Leopardi* and *Antonio Lombardi* (1519). — The mosaics in the central dome represent the Ascension, and those between the S. and W. arches, scenes from the Passion (12th cent.). — In front of the Choir Screen are two Romanesque pulpits, the one on the left with two stories. On the screen are fourteen statues in marble (1394): St. Mark, the Virgin, and the Apostles, with a gilded crucifix. On the rood-arch above, mosaics after *Tintoretto*. — Left Transept: fine Renaissance altar (c. 1470) and two bronze candelabra (1520). — Choir. The reliefs in bronze from the life of St. Mark, on each side of the choir, and the four Evangelists on the balustrade of the stalls are by *Iacopo Sansovino*. — Over the high altar (Altar Maggiore), under which repose the remains of St. Mark, rises a canopy of dark green marble, borne by four marble columns with reliefs, some of which are early-Christian. The *Pala d'Oro, enamelled work with jewels, on plates of gold and silver, executed at Constantinople in 1105, and restored in the 14th cent., forms the altar screen (shown 11-2; ticket 4 *L.*, available also for the treasury). Behind the high altar is a second altar with four spiral columns of alabaster. The bronze door leading to the sacristy, to the left of the high altar, bears reliefs of the Entombment and Resurrection of Christ, and heads of Evangelists and Prophets, by *Sansovino* (1556). — In the right transept is the entrance to the Treasury (adm., see above), which contains an episcopal throne of the 7th cent., Byzantine book-covers and church-plate, a silver antependium, and four Flemish tapestries (15th cent.).

Tickets for the Upper Gallery inside the church, with the little Museo San Marco (left), are sold at the chief portal 9-12 and 2-5 (winter 2-4; 4 *L.*). The outside gallery, near the bronze horses, is entered thence.

The three richly decorated bronze pedestals of the flagstaffs in front of the church are by Alessandro Leopardi (1505). — To the right is the square **Campanile di San Marco**, 325 ft. high, the bell-tower of San Marco, originally erected about 900, and rebuilt

in 1329 and 1512. It collapsed in 1902 but was re-erected in its original shape in 1905-11. The Loggetta or vestibule (restored), on the E. side, was added in 1540 by *Iacopo Sansovino,* who executed also the bronze statues of Peace, Mercury, Apollo, and Pallas. The campanile is open daily 8.30 or 9-11.45 and 2-sunset. The ascent is made either by lift (3 *L.*) or by an inclined plane ($1^1/_2$ *L.*; 36 spirals; easy and well-lighted). Fine extensive view at the top, best in the morning or just before sunset. The chimes are excellent.

The **Procuratie** or palaces on the N. and S. sides of the piazza were formerly the residence of the nine procurators, the highest officials of the Republic. The *Procuratie Vecchie,* on the N. side, was erected in 1480-1517. At its E. end is the *Torre dell'Orologio,* a clock-tower built in 1496-99, whose archway forms the entrance to the Merceria (pp. 90, 109). On the platform are two giants in bronze, who strike the hours on a bell. The edifice on the W. side of the piazza, the *Atrio* or *Nuova Fábbrica,* was erected under Napoleon in 1810 on the site of part of the Procuratie Vecchie. The *Procuratie Nuove,* on the S. side, begun by Scamozzi in 1584, together with the adjoining Old Library (p. 97), formed the *Palazzo Reale* until 1919, when it was handed over to the public (comp. p. 205). The W. wing is occupied by the Museo Civico Correr.

The **Museo Civico Correr,** transferred hither from the Fondaco dei Turchi (p. 109), an excellent collection relating to Venetian culture, history, art, and handicraft, was founded by Teodoro Correr (1750-1830). The entrance is in the Nuova Fabbrica (see above), in the central passage of the W. exit of the piazza. Adm., see p. 91; catalogue, illustrated, 4 *L.*

The Grand Staircase ascends to the First Floor, where a corridor (Galleria) containing town-views (18th cent.) leads to Room I (Sala Canoviana): Models, casts, and sketches of *Canova's* works. — Room II contains a bust of the founder and two fine pictures (Masked ball, Puppet-show) by *Francesco Guardi.* — Room III: Flemish tapestry of the 16th century. — Corridor (Passaggio) IV. — Room V: Richly illuminated documents of the 14-18th cent. (mostly 'commissioni', instructions for officials). — Room VI: State robes of the doge (scarlet), senators, and procurators; portraits of the Doges; documents. — Room VII: Further portraits of the doges (16-18th cent.). — Room VIII: Weapons, rapiers, halberds; standard of the doge (17th cent.). — Room IX: Relics of the 'Bucintoro', the state vessel of the doge (p. 100); ship's tackle, instruments, and charts of the 16th cent.; statutes ('mariegola') of the caulkers' guild. — Room X: Model of a galley. — Rooms XI-XIII: Ships' gear, armorial bearings, oriental weapons, and other memorials of the Doge Francesco Morosini (1688-94; comp. p. 93); on the right (Room XII) his prayerbook, serving as a pistol-case. — Room XIV: Venetian coins. — Room XV: Furniture by *Andrea Brustolon* (1662-1732); tapestries. — Picture Gallery XVII: Works by *Giovanni Bellini, Vittore Carpaccio, Antonello da Messina, Cosimo Tura, Filippo Mazzola, Ansuino da Forlì* (?), *G. B. Tiepolo, Pietro Longhi,* etc.; bronze bust by *Riccio.*

The following rooms contain memorials of the time of Morosini (see above) and the conspiracy of Baiamonte Tiepolo (1310); weapons. Room XXIV: Less important paintings. Room XXVI contains the 'Bocca di Leone', from the Palace of the Doges (p. 99). Room with engravings; sculptures; models and drawings by *Canova.*

The rooms on the SECOND FLOOR contain town-views (large wood-cut by Iacopo de' Barbari, 1500), illuminated books, ivories and paintings, furniture, majolica, porcelain, works in bronze, brass, and iron, wood-carvings, vestments, textiles, cut stones, and finger-rings. Rooms of the 17th cent. with furniture, costumes, lace, textiles, fans.

In the E. wing of the Procuratie Nuove (1st floor) is the **Archæological Museum** (adm., see p. 91), formerly accommodated in the Palace of the Doges.

Most of the Greek and Roman marble sculptures were bequeathed by Cardinal Grimani to the Republic in 1523. The second room contains Greek originals, including several draped female figures of the 5th and 4th cent. B.C. No. 47. Bust of a philosopher (3rd cent. B.C.); 43. Cupid bending his bow, perhaps after Lysippus; 48-50. Three conquered Gauls, marble copies of the bronze groups erected on the Acropolis of Athens by King Attalus of Pergamus (see p. 403); busts of Roman emperors (51. Vitellius, 52. Tiberius); 68. Roman altar. Of the other exhibits note the cut stones and small bronzes.

The ***Piazzetta** (Pl. H, 5, 6), bounded on the E. by the Palace of the Doges, on the W. by the old Library, extends from the Piazza of St. Mark to the Lagune. On the *Molo* here, the chief stand for gondolas (p. 89), are two oriental granite columns, bearing the Lion of St. Mark and a statue of St. Theodore, the first patron of the ancient Republic. Fine view, across the water, of San Giorgio Maggiore (p. 101). The ***Old Library** (*Libreria Vecchia;* no adm.), a two-storied hall built by *Iacopo Sansovino* in 1536-53, is one of the finest secular edifices in Italy. — Adjoining the Library, on the side next the water, is the old *Zecca* or Mint, also built by Sansovino (1535-45), to which the **Library of St. Mark** (*Biblioteca Marciana*) was transferred in 1905. Entrance, Piazzetta No. 7. In a room on the first floor (week-days 9-12; fee) are exhibited valuable MSS., old bindings, and early printed books. — Farther W., at the back of the Palazzo Reale (p. 96), is the *Giardino Reale*, laid out by Napoleon and opened to the public in 1921.

The ****Palace of the Doges** (*Palazzo Ducale;* Pl. H, 5; illustrated guide 5 *L.*) is said to have been founded about 814 for the first Doge of Venice. It was rebuilt after fires in 976 and 1105, afterwards repeatedly altered, and restored in 1873-79. The Gothic exterior, with its superb pointed arcades on the ground-floor and first floor, and its marble incrustation on the upper story, dates, in the S. part, next the lagoon, from 1301-1404; while the W. façade, fronting the Piazzetta, originally with six arches only, was continued in 1424-38. The Judgment of Solomon, in high relief, over the N. corner pillar, is finely conceived and is very effective in spite of its damaged condition. Adjacent is the chief portal of the palace, the *Porta della Carta*, a decorative late-Gothic structure of 1438-43, already showing the influence of the Renaissance. (Note the charming putti climbing up amid foliage.) — The reliefs in porphyry (two pairs of emperors embracing, once belonging to a Byzantine monument), to the left at the corner of St. Mark's, the block of porphyry from

which proclamations were read, and the two pillars in front of the S. side of the church, were all brought home from wars in the East.

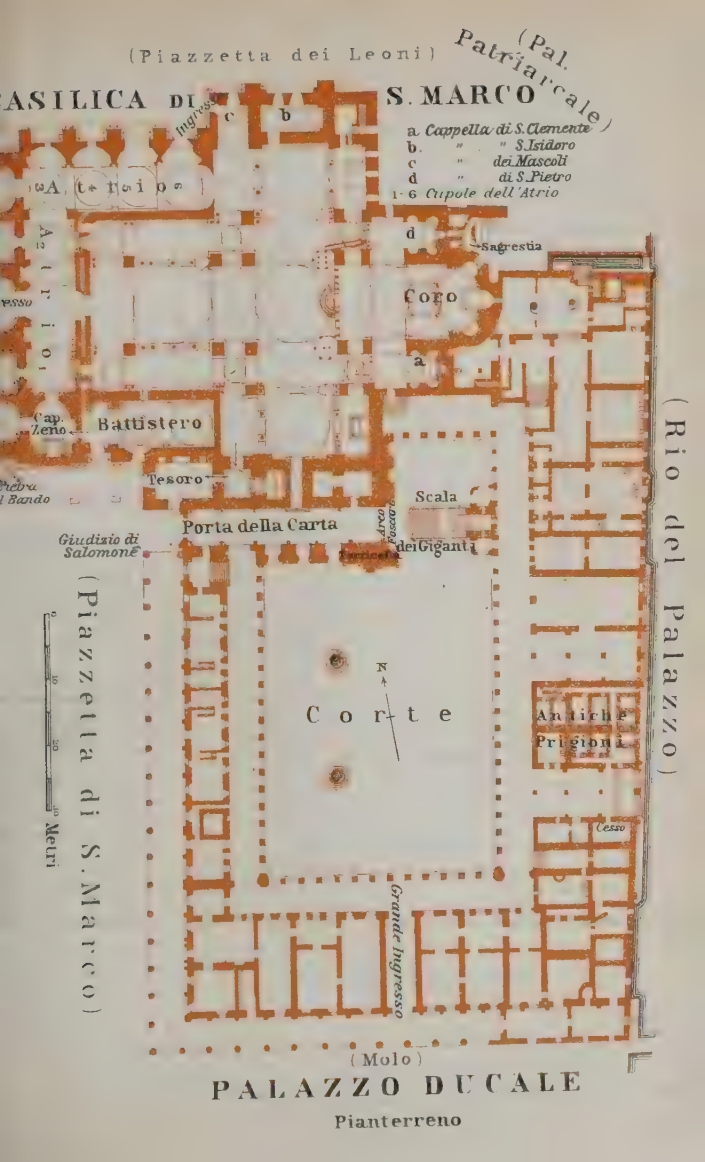
The magnificent Courtyard *(Corte)* shows a picturesque combination of late-Gothic and early-Renaissance styles. In the centre are two well-heads of 1556 and 1559. The beautiful statues of Adam and Eve, on the so-called Arco Fóscari, opposite the Scala dei Giganti, are by Antonio Rizzo (c. 1485).

The *Scala dei Giganti,* built by Rizzo c. 1500, and so named from the colossal statues of Mars and Neptune by Iacopo Sansovino (1554), leads to the *Interior (adm., see p. 91). On leaving the colonnade on the first floor we ascend the *Scala d'Oro,* immediately beyond the ticket-office, direct to the third floor. This grand staircase, designed by Sansovino, was once accessible only to 'Nobili'. The second and third floors contain the state apartments, which were redecorated after a great fire in 1577, forming a superb example of the late-Renaissance Venetian art. The carved and gilded ceilings are specially rich and elaborate, while countless paintings proclaim the glory of Venice and her Doges, partly in the form of Christian or mythological allegories. Of all these attractions we can only note the most striking.

The third floor (*Terzo Piano,* see the Plan, p. 99) contained the offices of the republican government.

We first enter a small ante-room, the Atrio Quadrato, with a ceiling-painting by *Tintoretto.* — To the right is the Sala delle Quattro Porte, architecturally designed by *Palladio* (1575). Entrance-wall, in the centre: Doge Antonio Grimani kneeling before Faith, by *Titian.* Magnificent ceiling with stucco-work; paintings by *Tintoretto.* — Next, to the left, is the Anticollegio, with a fine chimney-piece by *Scamozzi,* and *Paintings by *Paolo Veronese* (Rape of Europa, opposite the windows) and *Tintoretto* (mythological scenes). — Next is the *Collegio, where the council used to meet under the presidency of the doge. On the ceiling, Venetia enthroned on the globe, with Justice and Peace, by *Paolo Veronese,* who also painted the memorial picture of the Battle of Lepanto (p. 93), over the throne. Over the entrance and on the right wall (by the exit) are religious scenes and portraits of doges by *Tintoretto.* — In the Sala del Senato (Sala dei Pregadi) the Senate, consisting of the council and the higher officials of the Republic, held its meetings. Over the throne, The body of Christ supported by angels, by *Tintoretto;* adjacent, on the wall to the left, Doge Sebastiano Venier before Venetia, Doge Cicogna blessed by the Saviour, Venetia with the Lion opposed to Europa on the Bull (an allusion to the League of Cambrai, in which the pope, the emperor, and the kings of France and Aragon combined to crush the Republic, 1508), all by *Palma Giovane;* Doge Pietro Loredan praying to the Virgin, by *Tintoretto.* Above the exit, Christ in glory, by *Palma Giovane.* — Beyond this room (door on the right of the throne, sometimes closed) are the Antichiesetta, or ante-room, and the Chapel *(Chiesetta)* of the Doge.

We now return to the Sala delle Quattro Porte and pass through an ante-room into the Sala del Consiglio dei Dieci, the meeting-place of the Council of Ten, which supervised the affairs of the Republic. Note among the paintings the fine oval ceiling-painting, to the right, at the back (Old warrior and young wife), and the square one to the left, in the centre (Juno dispensing riches), both by *Veronese.* — Adjacent is the Sala della Bussola. The wooden partition (Venetian 'bussola'), on the right, screens the entrance to the Sala dei Capi, where the three chiefs of the Council


(Piazzetta dei Leoni)
(Pal. Patriarcale)
ASILICA DI
S. MARCO
a Cappella di S. Clemente
b " " S. Isidoro
c " dei Mascoli
d " di S. Pietro
1-6 Cupole dell'Atrio
Ingresso
Atrio
Sagrestia
Coro
Battistero
Cap. Zeno
Tesoro
Scala
Porta della Carta
Giudizio di Salomone
Torricelle
dei Giganti
Corte
Antiche Prisioni
Cesso
Grande Ingresso
(Molo)
(Piazzetta di S. Marco)
(Rio del Palazzo)
Meri
PALAZZO DUCALE
Pianterreno

PALAZZO DUCALE

Secondo Piano

Terzo Piano

of Ten held special meetings. By the exit from the Sala della Bussola to the Scala dei Censori is the place formerly occupied by the lion's head ('Bocca di Leone'; now in the Museo Correr, p. 96), into the mouth of which secret denunciations were thrown. — The Armamento or *Sale d'Armi*, the armoury of the Republic, houses once more a fine collection of weapons. The 1st room contains a suit of armour belonging to Henri IV. of France (1603) and two equestrian suits, that to the left being attributed to Gattamelata (p. 84); in the 3rd, Gala weapons (left, 14th cent. jousting-helmet, with pointed visor). — We next descend the Scala dei Censori.

The second floor (*Secondo Piano*, see the Plan) contains the rooms for the meetings of the Great Council (Maggior Consiglio, of which every 'nobile' over twenty-five was a member), with similar decorations to those on the upper floor, and the dwelling-rooms of the doges, which escaped destruction in the fire of 1574.

The walls and ceiling of the Sala del Maggior Consiglio, 177 ft. long, 82 ft. broad, 50 ft. high, are adorned with a series of paintings from the history of Venice. Note in particular the oval ceiling-painting near the entrance: Venice crowned by Fame, by *Veronese*, and, in the rectangle in the centre, the Doge Nicolo da Ponte with the Senate, receiving the ambassadors of conquered towns, by *Tintoretto*. On the frieze are the portraits of 76 doges, from 804 to 1559; but the second place on the wall at the back is vacant, and contains a black tablet with an inscription in memory of Doge Marino Falieri, who was beheaded (p. 92). On the wall of the entrance is *Tintoretto's* Paradise, an oil-painting 72 ft. long and 23 ft. high. The balcony affords a view of the lagoons with the islands of San Giorgio Maggiore and Giudecca. — We pass through the Sala di Quarantia Civil Nova, the civil court, to the Sala dello Scrutinio, or voting hall, similarly decorated. It contains a monument to Doge Francesco Morosini (p. 93) and affords a good view of the Old Library (p. 97). — We return through the Sala del Maggior Consiglio. Two rooms lead off the corridor ('Andito') in front of it: the Sala del Guariento, which contains the remains of the fresco of Paradise by *Guariento* (1365-68), discovered in 1903 behind Tintoretto's Paradise (see above), and the Quarantia Civil Vecchia (Civil Court of Appeal).

The N. rooms of the E. wing contain a few pictures and sculptures from the mediæval and modern section of the Archæological Museum (the antique section has been removed to the Procuratie Nuove, p. 96). The Galleria d'Ingresso leads to the Sala degli Scarlatti, once the reception room of the doges, where we note the early-Renaissance ceiling, the chimney-piece, and two reliefs. — The Sala dello Scudo contains old maps. — To the left is the Sala Grimani, with an early-Renaissance ceiling, a doge's bust (that on the right) from the Porta della Carta (p. 97), and a painting of the Lion of St. Mark by *Vittore Carpaccio* (1516). Then the Sala Erizzo, with ceiling and chimney-piece of the 16th cent. and a Lion of St. Mark by *Iacobello del Fiore* (1415), and the Sala Priuli, containing, as also the following room, stucco-work of the 18th century. — We next pass through (right) the Sala dei Filosofi, from which a staircase ascends immediately on the right. Above the door (on the other side, at the foot of the stairs) is a fresco by *Titian* (St. Christopher, c. 1524).

The door in the N.E. corner of the Sala dei Filosofi leads to the three Stanze del Doge (Yellow, Grey, and Blue Rooms; temporarily closed), the private apartments of the doges from 1577 to 1797.

From the Sala dei Filosofi (see above) we return to the Galleria d'Ingresso and descend the Scala dei Censori to the first floor, and retrieve our sticks and umbrellas. A corridor between Rooms XII and XIII leads to the prosaic interior of the Bridge of Sighs (p. 100). Lastly we descend to the *Prigioni*, on the ground-floor. These are dark gloomy cells with a torture-chamber and the place of execution for political criminals.

B. **Riva degli Schiavoni and Eastern Quarters of the City.**

At the E. end of the Molo (p. 97) the *Ponte della Paglia* crosses the Rio del Palazzo, which washes the E. side of the palace (built in the Renaissance style). From this point we have a good view of the *Bridge of Sighs* (Ponte dei Sospiri; Pl. H, 5), connecting the palace with the prison (1571-97).

The **Riva degli Schiavoni** (Pl. H, I, 5), the 'quay of the Slavonians', formerly the landing-place of trading vessels from Dalmatia, extends from the Ponte della Paglia for a distance of 550 yds. along the S. side of the city. — At this side of the *Ponte del Vin* (Pl. H, 5) is the steamer-pier of *San Zaccaria* (p. 90). On the other side is an equestrian statue of *Victor Emmanuel II.*, by E. Ferrari (1887). Farther on is the church of *Santa Maria della Pietà* (Pl. I, 5), with a modern façade, containing a large painting by Moretto in the upper choir and a ceiling-painting by G. B. Tiepolo.

The Riva degli Schiavoni is continued beyond the steamer-station *Brágora* (open in summer only; see p. 90 and below) by a narrower quay. From the swing-bridge across the Rio dell'Arsenale (Pl. K, 6), short of the church of *San Biagio*, we see the gate of the Arsenal in the background. — *Veneta Marina* is the steamer-pier for the Via Garibaldi, in which rises a bronze statue of Garibaldi.

The **Giardini Pubblici** (Pl. L, M, 7), the next steamer-station, is a municipal park laid out in 1807, where international art exhibitions are held biennially (the next in 1928). — To the Lido, see p. 90.

From the Bragora pier (see above) a side-street leads to the church of **San Giovanni in Brágora** (Pl. I, 5), which contains pictures by Cima da Conegliano (Baptism of Christ, behind the high altar), Paris Bordone (Last Supper, left wall), and the Vivarini. Farther N. is the former **Scuola San Giorgio degli Schiavoni,** with a Renaissance façade of 1551, containing charming *Paintings by *Carpaccio* (week-days 10-12 & 2-5; 2 *L.*). — From the piazza of San Giovanni in Bragora we go E. through the Calle Crocera, the Calle del Pestrin, and the Fondamenta dei Pennini, and then past *San Martino.*

The **Arsenal** (Pl. K, L, 5; no adm.), the dockyard of the Republic, was founded in 1104, where in the 15-16th cent. 16,000 hands were employed (now 2500-3000). The gateway of 1460, apart from the Romanesque capitals, was the first pure early-Renaissance structure in Venice; in front of it are four antique lions from Greece. — To the left of the gate is the entrance to the *Museo Storico Navale* (adm., see p. 91; donations invited for the sailors' orphanage). The second floor contains memorials of the Venetian navy down to the time of Napoleon. The models of ships include the 'Bucintoro', or state barge, whence the doge threw out a ring annually on Ascension Day, thus wedding Venice to the sea. On the first floor are memorials of Italian navigation from the time of Napoleon to the present day. The ground-floor contains old cannon.

C. Islands of San Giorgio Maggiore and Giudecca. The Academy.

By municipal steamer (see p. 90; Line No. 2) or by traghetto (ferry) from the Molo (p. 97; not running at present) to San Giorgio Maggiore; steamer (No. 2) to Santa Croce (Pl. F, 8), pier for Redentore; steamer from Santa Croce or Sant'Eufemia (Pl. D, 7, 8) or traghetto (45 c.) from the Fondamenta Ponte Piccolo (Pl. E, 8) to the Fondamenta delle Zattere, and thence a walk of 5 min. to the Academy. — From the Piazza of St. Mark to the Academy direct, a walk of 10-12 minutes (see below).

On the island of San Giorgio Maggiore, to the S. of the Piazzetta and to the S.E. of the Dogana di Mare, and about $^1/_4$ M. from both these points, are the old Benedictine monastery (now artillery barracks) and the domed church of ***San Giorgio Maggiore** (Pl. H, 7), begun by *Palladio* in 1565. The façade, with only one order of columns, was completed by Palliari in 1602-10. The interior (when closed, ring on the right; comp. p. 91; gratuity 1 *L.*, including adm. to the tower) contains a large group in bronze by Girolamo Campagna, over the high altar, and, beyond, magnificent baroque choir-stalls. Of the numerous pictures by *Tintoretto* note especially the Last Supper and Gathering the Manna, on the wall to the right and left of the high altar, and the Resurrection, with the Morosini family, in the chapel on the left of the choir. A wooden staircase ascends from the choir to the top of the campanile, 197 ft. high, erected in 1774-91. The *View, best in the early morning or just before sunset, embraces the city and the lagoons, with their numerous mudbanks enclosed by stakes; to the N. are the Alps, to the W. are the Euganean Hills (p. 128).

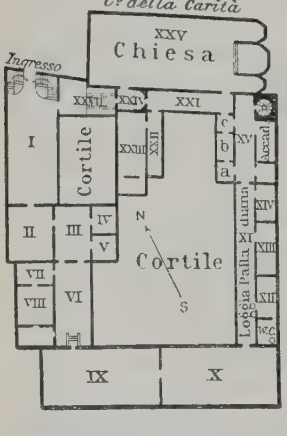
On the adjacent island of *Giudecca* is the old Franciscan church of **Redentóre** (Pl. F, 8), another much admired work of *Palladio* (1577-92), with its dome and flight of steps in a colonnaded façade. The aisleless interior (comp. p. 91) is admirably harmonious; the high altar is adorned with reliefs in marble by Mazza and statues in bronze by Girolamo Campagna. The 3rd chapel on the right contains a Scourging of Christ, by Tintoretto.

The steamer-pier on the other side of the Giudecca Canal, by the *Fondamenta delle Zattere* (Pl. E, 7), is close to the church of *I Gesuati* (ceiling-frescoes by Tiepolo), on the E. side of which the Rioterrà di Sant'Agnese leads to the Academy.

The Academy may also be reached on foot from the Piazza of St. Mark. We follow, to the S.W., the Salizzada San Moisè (Pl. G, 6), with its numerous shops, past the baroque church of *San Moisè* (1668), where John Law (1671-1729), of the 'Mississippi Scheme', lies buried. Straight on, beyond a bridge, we follow the Calle Ventidue Marzo, cross the Ponte delle Ostrëghe, and pass the church of *Santa Maria Zobenigo* or *Santa Maria del Giglio* (Pl. F, 6), built in 1680-83. Then across the Campo Morosini (with the Gothic church

of *Santo Stefano* on the right) and the Campo San Vidal (Pl. E, 6), and lastly across the Canal Grande by the Ponte di Ferro (p. 106) to the Campo della Carità (Pl. E, 6; Accademia pier, p. 90).

The ***Academy** (*Accadèmia di Belle Arti;* Pl. E, 6), in the building of the former brotherhood of Santa Maria della Carità, possesses a collection of 900 pictures, almost exclusively by Venetian masters, including numerous masterpieces. The entrance is opposite the bridge, a little to the right, under the figure of Minerva with the lion; ticket-office to the right, whence we ascend the staircase. Adm., see p. 91. Illustrated catalogue 12 *L.*



The staircase leads to Room I (Sala dei Primitivi): paintings of the 14-15th cent., some in original frames. Ceiling of the 15th cent. in carved wood, gilded.

Room II. Left wall: 37. *Veronese,* Madonna and saints; *Tintoretto,* 832. St. Mark rescuing a shipwrecked Saracen, 831. Removal of the body of St. Mark from Alexandria (see p. 94). Back-wall: *400. *Titian,* Pietà, his last picture (1576), finished by *Palma Giovane* (to be viewed at a little distance; Mary and her dead Son form a grand and pathetic group); above, 45. *Veronese,* Ceres offering her gifts to the enthroned Venetia. Right wall: *Tintoretto,* 41. Cain and Abel, *42. St. Mark freeing a slave (1548), 43. Adam and Eve, three early works.

Room III. Portraits by *Tintoretto, Titian, Licinio,* and *Torbido.* On an easel, 881. *Giovanni Bellini,* Madonna and two saints. On the right wall, a porphyry urn containing the right hand of Antonio Canova (comp. p. 111; below is his chisel).

Cabinet IV. *Paintings by *Giovanni Bellini.* On the right, 591, 583, and 612. Madonnas, 610. Madonna with SS. Paul and George (after 1483), 596. Madonna of the Two Trees (1487), 613. Madonna, Mary Magdalene, and St. Catherine, 595. Small allegorical paintings of the artist's later period, some with delightful landscapes, 594. Madonna, in a beautiful landscape, 87. Head of Christ; *Alvise Vivarini,* 607. Madonna enthroned with saints, and (593, 593 A, 619, 618) Four saints. — Cabinet V. Masters of the 15-16th centuries. On the back-wall: 611. *Cima da Conegliano,* Christ and the doubting Thomas. — We now return to Room III and pass into Room VI.

Room VI. Left wall: 291. *Bonifazio,* Dives and Lazarus (narrative scenes from the life of a Venetian nobleman); 147. *Palma Vecchio,* Holy Family with SS. John the Baptist and Catherine; 737. *Romanino,* Descent from the Cross. Entrance-wall: *320. *Paris Bordone,* Fisherman presenting the doge with the ring received from St. Mark, an excellent ceremonial picture. Right wall: 600. *Boccaccio Boccaccino,* Madonna with St. Catherine and three other saints, in a beautiful landscape; 734. *Pennacchi* (?), Annunciation, St. Peter. On an easel: *588. *Mantegna,* St. George, grandly conceived and executed with the delicacy of a miniature.

Rooms VII and VIII are being rearranged.

Room IX. Works by *Veronese.* On the short wall (right): *203. Jesus in the house of Levi, a colossal painting 40½ ft. broad and 18½ ft. high, a masterpiece of this artist (1573), who, under the guise of a biblical scene, delineates a group of comely mortals frankly enjoying life. *Tintoretto:* 210. Madonna dei Tesorieri, 217. Descent from the Cross.

Room X. Works by *Luca Giordano, Strozzi,* and *Padovanino.* On an easel: 314. *Titian,* John the Baptist preaching repentance. End wall: 462. *G. B. Tiepolo,* Finding of the Cross.

The Loggia Palladiana (XI) contains landscapes by *Zais, Zuccarelli,* and *Marco Ricci* (18th cent.). The side-rooms XII, XIII, and XIV are not yet open. In the corridor, straight ahead (XV), are further late-Venetian works. Cabinets a and b also contain late-Venetians: in a, genre scenes by *Pietro Longhi;* in b, 481. *G. B. Tiepolo,* St. Cajetan's vision of the Holy Family, 494. *Antonio Canale,* Scuola di San Marco, 709. *Francesco Guardi,* Islands of San Giorgio Maggiore and Giudecca; in c, pastel portraits by *Rosalba Carriera.* — In Corridor XXI, on the court-side, *Cima da Conegliano,* 592. Tobias with the angel and two saints, 658. Madonna enthroned, 815. Madonna under the orange-tree (from Vienna). Near the E. wall we ascend and descend some steps into the upper portion of the former convent-church.

The Church (Chiesa, XXV) contains large paintings of the late 15th century. In the choir-chapels are works by the *Vivarini* and their circle. The altarpieces in front include, on the window side, 44. *Vittore Carpaccio,* Presentation in the Temple; on the inner wall, 36. *Cima da Conegliano,* Madonna with angels and saints; 69. *M. Basaiti,* Christ on the Mount of Olives; *38. *Giovanni Bellini,* Madonna enthroned, with six saints (from San Giobbe); 39. *Basaiti,* Call of the sons of Zebedee. In the W. half of the church are paintings from the Scuola di San Giovanni Evangelista (p. 112), illustrating miracles worked by the relics of the Cross: 566. *Carpaccio,* Cure of a lunatic, with the old wooden Rialto Bridge in the background (1496), and 567. *Gentile Bellini,* Procession in the Piazza of St. Mark (1496, before the building of the Procuratie Nuove). In

front of this picture (under a glass cover) is a silver processional cross (early 15th cent.) resembling the reliquary shown in Bellini's and Carpaccio's pictures.

We pass through the vestibule (XXIV) on the left, ascend three steps to Corridor XXI, and turn to the right into Room XXII (by the 1st window, 570. *Gentile Bellini,* San Lorenzo Giustiniani, a tempera painting on canvas, injured), where we gain a view of Palladio's façade of the monastery della Carità.

Room XXIII (Scuola di Sant' Orsola). 572-580. Nine *Scenes from the legend of St. Ursula, painted in 1490-95 by *Vittore Carpaccio* for the Scuola di Sant' Orsola (of which this room is an imitation), and attractive in their faithful rendering of real life: Wooing of the heathen prince at the court of King Maurus, Ursula's father; pilgrimage to Rome, in which the prince joins; the pope's blessing; return of the saint and her martyrdom at Cologne. — We return to Vestibule XXIV and descend the ten steps straight ahead.

Room XXVII, formerly the guest-chamber of the convent, contains old panelling and a gilded wooden ceiling of the 15th century. On the W. wall: *626. *Titian,* Presentation of the Virgin (painted for this room in 1539), equally distinguished for the lifelike grouping and the beauty of the individual figures. Opposite are a silver reliquary (end of 14th cent.) and, above, 876. *Previtali's* portrait of Cardinal Bessarione, who presented it to the Brotherhood of Santa Maria in 1472. On the N. wall: 625. *Giovanni Alemanno* and *Antonio Vivarini,* Madonna enthroned with the four Fathers of the Church, the masterpiece of the early Venetian school (1446).

A little to the E. of the Accademia, on the E. side of the Campo San Vio, is the **English Church,** founded in 1892 by Sir Henry and Lady Layard. The *British War Memorial,* unveiled by Lord Cavan in 1926, takes the form of a pair of bronze doors designed by Mr. J. Humphreys Johnstone and Signor Marangoni. As the Latin inscription relates, the doors were cast from British war material by craftsmen of the Venice Arsenal (p. 100), the cost being met by Italian and British subscribers. On either side are bronze panels with the names of British cemeteries on the Italian front, while the Roll of Honour inside the church records the death and grave of individual soldiers.

D. Canal Grande.

Steamer No. 1, see p. 90. For a leisurely survey a gondola (p. 89) is preferable, and a good hour should be allowed for the trip. The gondoliers tell the names of the palaces, but their services should be declined when they pester passengers to visit glass-works, shops, etc. (comp. p. 90).

The **Grand Canal, or *Canalazzo,* the main artery of the traffic of Venice, $2^1/_8$ M. in length, with an average width of 77 yds. and a depth of 16 ft., intersects the city from S.E. to N.W., in the form of an inverted *S.* Brilliantly as art has served the state

in the Palace of the Doges and its surroundings, its treasures have been bestowed hardly less lavishly on the private palaces built by the wealthy and powerful merchant-princes of the Republic. Every style of architecture from the 12th to the 18th cent. is here represented. Specially charming are the Gothic buildings with their fantastic Oriental arcades, while those of the Renaissance are hardly less attractive. At every turn the winding canal presents new and striking pictures. The posts (pali) by the steps leading to the main entrances of the palaces serve to protect the gondolas when at rest, and display the heraldic colours of their owners. Our description begins at the Piazzetta (p. 97).

LEFT.

Dogana di Mare (Pl. G, 6), the chief custom-house, erected in 1676-82; the vane on the tower is a Fortuna on a large globe.

Steamer-pier *Salute* (Pl. F, 6), see p. 90.

***Santa Maria della Salute** (Pl. F, G, 6), a fine domed church of 1631-56, designed by Longhena in commemoration of the plague of 1630.

The interior (side-entrance on the left; adm. 1 *L.*; comp. p. 91) contains excellent works by *Titian:* 3rd chapel on the left, Descent of the Holy Ghost; on the ceiling behind the high altar, Evangelists and Church Fathers in medallions; in the sacristy an altarpiece, St. Mark and four saints (1512), and three ceiling-paintings, Cain and Abel, Abraham and Isaac, David and Goliath (1543); also, on the window-wall, *Tintoretto*, Marriage at Cana (1561). By the high altar, a fine bronze candelabrum of 1570.

Palazzo Dario (Pl. F, 6; 1450), with coloured marble incrustation.

Palazzo Da Mula, now the *Palazzo Morosini-Rombo*, Gothic, 15th century.

Palazzo Manzoni-Angaran, also known as the *Palazzo Con-*

RIGHT.

Beyond the Giardino Reale (p. 97) is the pier of *San Marco* (Pl. G, 6; see p. 90).

Palazzo Giustiniani, now Hôtel de l'Europe (Pl. b; G, 6), Gothic, 15th century.

Palazzo Emo-Treves (1680).

Palazzo Contarini-Fasan, Gothic, 14th cent., with splendid balconies, once occupied by Eleonora Duse.

Palazzo Ferro (Pl. o; F, 6), 15th cent., now the Grand-Hôtel.

Palazzo Fini (1688), now united with the Grand-Hôtel.

Pier of *Santa Maria Zobenigo* (Santa Maria del Giglio; Pl. F, 6), see p. 90.

Palazzo Corner della Cà Grande, High Renaissance, by Iacopo Sansovino (1532), now the Prefettura, with a large colonnaded court.

Palazzo Barbaro, Gothic, 14th century.

LEFT.

tarini or *Montecuccoli*, in the style of the Lombardi (15th cent.).

Steamer-pier *Accadèmia* (Pl. E, 6), see p. 90.

RIGHT.

Palazzo Cavalli (Pl. E, 6), now *Franchetti*, Gothic, 15th century.

Church of *San Vitale*, about 1700.

The *Ponte di Ferro* or *Ponte dell' Accadèmia* (Pl. E, 6; p. 102) connects the Campo della Carità and the Campo San Vidal.

Two *Palazzi Contarini degli Scrigni*, one late-Renaissance by Scamozzi (1609), the other Gothic (15th cent.).

Palazzo Loredan, Durazzo, or *dell' Ambasciatore* (Pl. E, 6), 15th cent. (German embassy in the 18th cent.).

Palazzo Rezzònico, now *Hierschel de' Minerbi*, by Longhena (1665), upper story by Giorgio Massari (1750). Robert Browning died here in 1889.

Two *Palazzi Giustiniani* (Pl. E, 5), Gothic, 15th century.

***Palazzo Fòscari**, Gothic, 15th cent., where the canal turns to the E., now commercial school.

Palazzo Balbi, late-Renaissance, by Vittoria (1582-90).

Palazzo Grimani, High Renaissance. — Adjacent, by the Calle del Traghetto (p. 110), is the steamer-pier of *San Tomà* (Pl. E, 5); see p. 90.

Two *Palazzi Tiepolo-Valier* (15-16th cent.).

Palazzo Pisani *a San Polo*, Gothic, 15th century.

Palazzo Barbarigo della Terrazza, of 1568, at the corner of the Rio di San Polo, where Titian died in 1576.

Palazzo Giustinian-Lolin (17th cent.), now *Levi*.

Cà del Duca, a plain house on the grand substructure of a palace begun for Francesco Sforza, Duke of Milan, but left unfinished by order of the Republic.

Campo San Samuele, with the church of that name.

Palazzo Grassi, now *Sina*, by Giorgio Massari (1705-45).

Palazzo Moro-Lin (Pl. E, 5), now *Pascolato*, late-Renaissance.

Palazzo Contarini delle Figure (Pl. E, 5), early-Renaissance (1504).

Palazzi Mocenigo, four adjacent palaces; the first on the right dates from c. 1580, the others from 1600 or later; the third was occupied by Byron in 1818.

Palazzo Garzoni, Gothic, 15th century.

Steamer-pier *Sant' Angelo* (Pl. F, 5; p. 90).

LEFT.

Palazzo Grimani-Giustinian, 16th century.

Palazzo Bernardo, Gothic (15th cent.).

Palazzo Papadópoli, formerly *Coccina-Tiepolo*, High Renaissance, 16th cent., with genre pictures by G. B. Tiepolo.

Steamer-pier *San Silvestro* (Pl. F, 5, 4), see p. 90.

Palazzo Ravà, modern Gothic (1906).

RIGHT.

***Palazzo Corner-Spinelli**, early-Renaissance, by Moro Coducci, style of the Lombardi.

Palazzo Cavalli, now *Costanzo*, Gothic, 15th century.

***Palazzo Grimani**, High Renaissance, a master-work of Sanmicheli's (16th cent.), now Corte d'Appello (court of appeal).

Palazzo Farsetti, once *Dandolo*.

Palazzo Loredan, both Romanesque, 12th cent., now offices of the Municipio (town hall).

About 3 min. S. E. beyond the Piazza Manin, is the Palazzo Contarini dal Bovolo, containing the **Scala Minelli** (Pl. F, G, 5), a picturesque spiral staircase (late 15th cent.).

Palazzo Dandolo (Pl. F, G, 5), early-Gothic, said to be on the site of the palace of the famous doge (p. 92).

Steamer-pier *Riva del Carbón* (Pl. G, 4), p. 90.

Palazzo Manin, façade by Iacopo Sansovino, 16th cent., now Banca d'Italia.

Steamer-pier *Rialto* (Pl. G, 4), p. 90.

The **Ponte di Rialto** ('rivo alto'; Pl. G, 4), built in 1588-92 on the site of an old wooden bridge, has a single marble arch of 91 ft. span, $24^1/_2$ ft. in height and 72 ft. in breadth, and is flanked with shops. Down to 1854 it was the sole link between the E. and W. quarters of Venice.

Palazzo dei Camerlenghi, early-Renaissance, 1525, once the seat of the chamberlains or treasurers of the city.

Fábbriche Vecchie di Rialto (1522). — In front is the landing-

Fóndaco dei Tedeschi, a German warehouse from the 12th cent. onwards, rebuilt in 1505, now in part the Post Office (p. 90). Exterior once decorated with frescoes by Giorgione and Titian.

LEFT.

place for fruit and vegetables (comp. p. 110, *Erberia*).

Fabbriche Nuove, by Sansovino (1555), restored 1860, now Corte d'Assise (court of assizes).

Pescheria (Pl. F, 4), the fish-market, with a Gothic hall (1907).

Palazzo Corner della Regina (Pl. F, 3), built in 1724 on the site of the house where Catherine Cornaro was born (p. 110), now *Monte di Pietà* or pawn-office.

***Palazzo Pésaro** (Pl. F, 3), the grandest baroque palace in Venice, by Longhena (1679, completed 1710). To reach the courtyard entrance of the palace from the pier San Staè (see p. 109), we cross the iron Ponte Giovanelli on the left, follow the Calle Pesaro, and cross the bridge at the other end.

RIGHT.

Palazzo Lion (13th cent.).

Palazzo Michiel dalle Colonne (Pl. G, 3), now *Donà dalle Rose*, rebuilt in the 17th cent., containing Brussels tapestries, paintings, etc.

Steamer-pier *Cà d' Oro*, see p. 90.

***Cà d' Oro** (Pl. F, 3), the most elegant of the Gothic palaces, built in 1421-36 by the elder Bartolomeo Buon and others, was restored by Baron Giorgio Franchetti (d. 1922) and presented to the state in 1916; in 1927 it was opened to the public. Adm., see p. 91.

The courtyard contains Franchetti's tomb and a well-head of red marble by *Bartolomeo Buon* (1427). The fine flight of steps ascends to the first floor. A corridor (Portego) has busts by *Alessandro Vittoria*. Good view of the Grand Canal from the loggia. The adjoining SALA DEL SOFFITTO D'ORO, with a cassetted ceiling (15th cent.), contains a Venus by *Titian*, and cassoni painted by *Iacopo del Sellaio* and others. In the corner-room are reliefs by *Riccio* and *Camelio*. The CAPPELLINA DEL MANTEGNA, on the left, contains a *St. Sebastian, a late work of this master. In the SALA DEI MARMI are sculptures (bust of a boy by *Francesco Laurana*), Gobelins, and Persian carpets. — Chief among the pictures on the second floor are a man's portrait by *Van Dyck*, a Venus by *Titian*, four portraits by *Tintoretto*, and town-views by *Guardi*.

Palazzo Fontana (16th cent.).

LEFT.

The **Galleria d'Arte Moderna,** on the first floor, opened in 1902, is the finest of the kind in Italy (adm., see p. 91). The Italian and foreign pictures and sculptures are being added to, chiefly by purchases at the international exhibitions (p. 100). — The *Eastern Asiatic Collection,* bequeathed by Prince Henri de Bourbon (d. 1905), is exhibited on the second floor (adm. 6 *L.*; free on Sun.).

Church of *Sant' Eustachio ('San Staè'),* with rich baroque façade of 1709. Steamer-pier, see p. 90.

Fóndaco dei Turchi (Pl. E, 3), Romanesque, 13th cent.; after 1621 a Turkish hospice; restored in 1860-69. The *Museo di Storia Naturale* is now accommodated here. — Traghetto (p. 89) from Santa Marcuola.

RIGHT.

Palazzo Grimani (formerly *Gussoni*), 16th century.

***Palazzo Véndramin-Calergi** (Pl. E, F, 3), the finest early-Renaissance palace in Venice, built in 1481-1509. Wagner died here in 1883.

Steamer-pier *Santa Marcuola* (p. 90).

Farther on, the church of *San Geremia* (Pl. D, E, 3), dating from 1753. Behind it, to the right, on the Cannarègio, are the *Palazzo Lábia,* with frescoes by G. B. Tiepolo (closed for restoration in 1927), and the *Ghetto Vecchio,* the old Jewish quarter.

Chiesa degli Scalzi (Pl. D, 3; church of the barefooted friars), built in 1649-89, a baroque edifice by Longhena. — Steamer-pier, see p. 90.

Adjoining the Scalzi is the *Ponte alla Stazione* (Pl. D, 3).

San Simeone Piccolo (Pl. D, 3, 4), a domed church of 1718-38.

Steamer-pier *Santa Lucia* (Pl. D, 4), see p. 90.

E. From the Piazza of St. Mark to the Rialto Bridge and the Western Quarters.

The narrow **Mercería** (Pl. G, 5), which begins under the clock-tower in the Piazza of St. Mark, is the chief business-street of Venice, containing numerous shops.

At the end, to the left, is **San Salvatore** (Pl. G, 5), the most beautiful High Renaissance church in Venice, erected in 1506-34 by Spavento and Tullio Lombardi, with the exception of the baroque façade (1663). Note the curious plan of the interior, with its three

flat domes surmounting narrow barrel-vaulting, which last rests on dome-covered corner spaces between the pillars.

Right Aisle. By the 2nd altar: Monument of Doge Francesco Venier (1553-54), by *Iacopo Sansovino*. Over the 3rd altar, *Titian's* Annunciation, 1566, a late work; frame by *Sansovino*. — Right Transept. Monument of Catherine Cornaro (d. 1510, widow of King James of Cyprus), who in 1489 ceded her kingdom to Venice. — Choir. On the high altar, *Titian*, Transfiguration (c. 1560; perhaps a school-piece). Chapel on the left: *Giovanni Bellini* (?), Christ at Emmaus.

To the right (N.) we next reach the Campo San Bartolomeo (Pl. G, 4), with its bronze statue of the dramatist *Carlo Goldoni* (1707-93), by Dal Zotto. **San Giovanni Crisóstomo** (Pl. G, 4), an early-Renaissance church of 1497, a little to the N., contains two fine pictures (groups of saints), by Giovanni Bellini (1513; 1st altar, right; covered) and Sebastiano del Piombo (high altar; early work). To the N., beyond the second bridge, is the church of *Santi Apostoli* (Pl. G, 3), with one of Tiepolo's chief works (on the altar of the 2nd chapel on the right). We continue N.W., along the broad Via Vittorio Emanuele and across two bridges, to the *Palazzo Giovanelli* (Pl. F, 3; on the right, No. 2292), with Giorgione's *River Scene with a stormy sky and three figures (so-called Family of Giorgione or 'Gipsy and Soldier'; visitors admitted in the afternoon). — We return to the Campo San Bartolomeo and proceed W. to the *Ponte di Rialto* (Pl. G, 4; p. 107).

Beyond the bridge we follow the Ruga degli Oréfici direct to the Erbería, or vegetable market (comp. p. 108), where on the right stands *San Giacometto di Rialto* (Pl. G, 4), the oldest church in Venice. Opposite, at the N.W. end of the market-place, is a low granite column from which the laws of the Republic were proclaimed. The steps leading up to it are borne by a kneeling figure, *Il Gobbo di Rialto*.

A little to the N.W. is *San Giovanni Elemosinario* (Pl. F, 4; c. 1530), with a picture of the saint by Titian over the high altar. Here we take the busy Ruga Vecchia San Giovanni to the left, which leads to the Campo Sant' Aponal. Over the door of the church of *Sant'Aponal* (Pl. F, 4) is a marble group, by Antonio Rizzo (1480), of St. Helena and General Vittore Cappello (d. 1467). We then cross two bridges to the Campo San Polo (Pl. E, F, 4). Passing thence between the church of *San Polo* and its campanile, we next cross the Rio di San Polo and follow the Rioterrà dei Nòmboli, turn here to the left, and, at the bend, to the right into a side-lane which brings us to a bridge crossing to the Campo San Tomà (Pl. E, 5). Here lie the former *Scuola dei Calégheri*, with a bas-relief of 1479 over the portal (St. Mark healing the cobbler Anianus), and the church of *San Tomà*. — From this piazza we may reach the San Tomà steamer-pier (p. 106) in 3 min. by passing in front of the church, following the Calle del Campanile and taking the first side-street to the left (Calle del Traghetto Vecchio).

From the N.W. end of the Campo San Tomà a lane to the left leads straight to the church of the Frari.

The ***Frari** (*Santa Maria Gloriosa dei Frari;* Pl. E, 5), a Gothic brick church of the Franciscans, was founded in 1250, re-erected in 1330-1417, and restored in 1903-12 and again since 1927. This is one of the largest and finest churches in Venice, and like Santi Giovanni e Paolo (p. 113) the last resting-place of many eminent Venetians. Over the principal portal is a statue of the Madonna (15th cent.). Entrance by the left side-door after 10 a.m. (1 *L.*; comp. p. 91).

To the left of the main entrance is the tomb of Pietro Bernardo (d. 1538), by *Tullio Lombardi*. — In the Nave is the monks' choir, enclosed by a lofty marble screen, adorned with reliefs by *Andrea Vicentino* (1475) and containing fine stalls, still half-Gothic, of 1468. A fine view of Titian's Assumption (see below) is obtained from here. — Right Aisle: Monument of Titian (d. 1576), erected in 1852, with reliefs after the master's famous pictures; on the 3rd altar, a statue of St. Jerome by *Alessandro Vittoria*. — Right Transept: Tomb of Gen. Iacopo Marcello (d. 1484); to the right, by the door of the sacristy, is the Gothic monument of Pacifico Buon (d. 1437); over the door is the monument of Admiral Benedetto Pesaro (d. 1503), by *Lorenzo Bregno* and *Antonio Minello;* to the left of the door is an equestrian statue in wood of the Roman prince Paolo Savello (d. 1405), one of the first Renaissance works at Venice. — In the Sacristy: *Triptych by *Giovanni Bellini*, Madonna enthroned with saints and angelic musicians (1488). — In the Choir, on the right, is the monument of Doge Francesco Foscari (d. 1457), still Gothic; on the left that of Doge Niccolò Tron (d. 1473), early-Renaissance, by *Antonio Rizzo*. In 1921 *Titian's* **Assumption ('Assunta') was restored to its old place over the high altar. This first great work of the master was painted for this church in 1516-18. Above is the Madonna in radiant bliss, surrounded by jubilant angels floating towards the golden sea of heaven; the apostles below gaze upwards in glowing rapture. — Choir Chapels. 3rd chapel on the right: *Bartolomeo Vivarini*, Madonna and saints; above, a Pietà of 1482. The third chapel on the left contains an altarpiece by *Alvise Vivarini* and *Marco Basaiti*, St. Ambrose enthroned and other saints; above, the Coronation of the Virgin. Fourth chapel (closed; small gratuity): triptych by *Bartolomeo Vivarini*, St. Mark enthroned with four saints (1474). On the font is a statue of John the Baptist by *Iacopo Sansovino* (1554). — Left Aisle: beside the tomb of Bishop Iacopo Pesaro (d. 1547), *Titian's* **Madonna of the House of Pesaro, with the donor's family and its patron saints (completed in 1526), one of the master's most superb church pictures; tomb of the Doge Giovanni Pesaro (d. 1659), by *Melchior Barthel* and *Longhena;* tomb of Canova (d. 1822), executed by his pupils.

The adjacent monastery now contains the *Archives* of Venice (Archivio Centrale; Pl. D, E, 4), one of the grandest collections of the kind in the world. — In the Campo San Rocco, to the W. of the choir of the Frari, is the ***Scuola di San Rocco** (Pl. D, E, 5; Fraternity of St. Roch), built in 1517-60, with a superb early-Renaissance façade, a fine old staircase, and beautiful halls. Adm., see p. 91.

The chief decoration of the interior (afternoon light alone good) consists of the large *Mural Paintings by *Tintoretto* (1560-88), depicting the sacred history in the most realistic manner. Note specially the Crucifixion, in the Sala dell' Albergo upstairs, next to the main hall; an Annunciation by *Titian* (1525; on the staircase); several statues by *Girolamo Campagna;* and the panelling and marble pavement of the main hall.

Opposite, to the N., is the church of **San Rocco** (Pl. D, 4, 5), with a façade of 1771. It contains numerous pictures from the legend of St. Roch by *Tintoretto* and, in the chapel to the r. of the choir, a picture of Christ bearing the cross by *Titian* or *Giorgione*.

Crossing the Campo San Stin, we reach the *Scuola di San Giovanni Evangelista* (Pl. E, 4; adm. 2 *L.*), with an outer court by Pietro Lombardi (1481) and a staircase by Moro Coducci (d. 1504). The pictures painted for this building in c. 1500, by Gentile Bellini, Vittore Carpaccio, etc., are now in the Academy (p. 103), and their place has been taken by paintings of the school of Tintoretto.

Several other churches to the S.W. of San Rocco may now be visited. We pass through the gateway adjoining the Scuola, cross the Rio della Frescada, pass *San Pantaleone* (Pl. D, 5), and cross the Rio Cà Fòscari to the Campo Santa Margherita. Here, at the S.W. end, is the church of *I Carmini* (Pl. D, 6), with paintings by Cima da Conegliano (2nd altar, right), Lorenzo Lotto (2nd altar, left), etc.; also a relief in bronze by Andrea Verrocchio (?; near the side-entrance on the left). The *Scuola dei Carmini*, on the N.E. side of the church, contains ceiling-paintings by Tiepolo (adm. 1 *L.*). — To the S. of the Carmini we cross the Rio di San Barnaba to the Calle Lunga, which we follow to the right, crossing two bridges, to San Sebastiano (10 min. from San Rocco).

San Sebastiano (Pl. C, 6), erected in 1506-48, is the church of *Paolo Veronese* (d. 1588), containing his tomb and excellent paintings by his hand. (Open 9 a.m. until sunset; 1 *L.*; comp. p. 91).

On the right. By the 1st altar: St. Nicholas, by *Titian* (1563); 2nd altar: *Veronese*, Madonna and saints; 4th altar: *Veronese*, Crucifixion, with the Maries; tomb of Bishop Podacatharus (d. 1555), by *Iacopo Sansovino*. — Choir: Altarpiece, Madonna in clouds with four saints; on the wall (right), Martyrdom of St. Sebastian; (left) Martyrdom of SS. Mark and Marcellinus, all three by *Veronese*, by whom are also the winged pictures on the organ. — Sacristy: Ceiling-paintings by *Veronese*. — In the next chapel: to the left of the 1st altar, *Vittoria*, bust of the procurator M. Grimani (d. 1565); in the next chapel, *Veronese*, Baptism of Christ. On the gorgeous ceiling are scenes from the history of Esther, by *Veronese* and his brother *Benedetto Caliari*.

We return to the last bridge, cross it, and follow the Rio San Sebastiano to the Giudecca Canal, on the bank of which the Fondamenta delle Zattere, affording a good view of the church of the Redentore (p. 101), leads to the steamer-pier by the Gesuati (Pl. E, 7; p. 101).

F. From St. Mark's to the Northern Quarters.

We start from the Piazzetta dei Leoni, on the N. side of St. Mark's, where, under the arch of the transept, is the marble sarcophagus of Daniele Manin, leader of the revolt of 1848-49 (p. 93). The E. side of the square is bounded by the *Palazzo Patriarcale* (Archiepiscopal Palace; Pl. H, 5).

To the left of the Palazzo Patriarcale the Calle di Canonica leads

to the Rio di Palazzo, on the opposite bank of which is the *Palazzo Trevisani* (Pl. H, 5), built about 1500, now the chamber of commerce. We turn to the right, skirt the canal, and cross it by the Ponte di Canonica (view of the back of the Doges' Palace and the Bridge of Sighs). Then, beyond the small piazzas of Santi Filippo e Giacomo and San Provolo, we come to the church of **San Zaccaria** (Pl. H, I, 5; adm. to the closed chapels, and to the whole church in the afternoon, 1 *L.*), built in 1458-1515, which contains a painting by *Giovanni Bellini* (*Madonna enthroned; 2nd altar on the left; 1505), and, in the two chapels (closed) to the right of the choir, frescoes by A. del Castagno (1442) and three altars in carved wood (15th cent.). — Returning to the Campo San Provolo, we take the Calle San Provolo to the right, cross the Ponte dei Carmini to the left, follow the Calle Corte Rotta and the Ruga Giuffa (Pl. H, 5), and cross a bridge.

In the large Campo Santa Maria Formosa, on the left, is the *Palazzo Malipiero,* a pleasing early-Renaissance building, and straight before us is the church of **Santa Maria Formosa** (Pl. H, 4; restored after partial destruction by a bomb in 1916), which possesses a superb *St. Barbara by *Palma Vecchio* over the 2nd altar on the right of the apse. — A little to the S. is the *Palazzo Querini Stampalia,* with a gallery of Venetian paintings, mainly of the 18th cent. (adm. 9-4, 3 *L.*, Sun. 10-12, free).

We leave the Campo Santa Maria Formosa by the Calle Lunga, to the E., then turn to the left (fourth side-street) across the Rio del Pestrin to the Campo Santi Giovanni e Paolo, dominated by the church of that name. Before us, to the left, on a lofty marble pedestal is the equestrian ****Statue of Bartolomeo Colleoni** (Pl. H, 4; d. 1475), a famous condottiere who was alternately in the service of Milan and Venice and at his death was the commander-in-chief of the Republic, to which he bequeathed part of his fortune. The figure and horse, modelled by *Andrea Verrocchio* (1481), and cast in bronze and erected by Alessandro Leopardi (1493), are of striking individuality.

The old Dominican church of ***Santi Giovanni e Paolo** (Pl. H, 4), in Venetian dialect *San Zanipòlo,* is a Gothic edifice built on the model of the Frari (p. 111) in 1333-1430. The interior is borne by ten round pillars and covered with a dome. This was the burial-church of the doges, whose funeral service was performed here (adm., after 9.30 a.m., 1 *L.*; see p. 91).

By the Main Entrance, on the left, is the monument of Doge Pietro Mocenigo (d. 1476), by *Pietro Lombardi;* on the right, tomb of Doge Giovanni Mocenigo (d. 1485), by *Tullio* and *Antonio Lombardi.* Over the entrance is the huge mural monument of Doge Alvise Mocenigo (d. 1577).

Right Aisle. Beyond the 1st altar: Tomb of Marc' Antonio Bragadin (d. 1571), who defended Famagosta in Cyprus against the Turks, and after its surrender was flayed alive; 2nd altar: Altarpiece in six sections by *Giovanni Bellini* (c. 1470 ?). — Farther on, beyond the large chapel, the enormous monument of the Doges Bertucci and Silvestro Valier, a rich baroque work (c. 1700).

Right Transept. By the right wall, tomb of Gen. Niccolò Orsini (d. 1509), with equestrian figure; over the door, tomb of Gen. Dionigi Naldo (d. 1510). By the 2nd altar: *Rocco Marconi*, Christ with SS. Peter and Andrew. Stained glass of 1473, restored in 1814.

Choir. Tombs of doges: (r.) Michele Morosini (d. 1382), Gothic, with a mosaic in the lunette, and Leonardo Loredan (d. 1521), the portrait figure by *Girolamo Campagna* (an early work); (l.) Marco Corner (1365-67), with statues by *Nino Pisano*, and *Andrea Vendramin (d. 1478), from the studio of *Tullio Lombardi*. High altar of 1619.

Left Transept. By the entrance to the Chapel of the Rosary (donation expected), founded in 1571 after the battle of Lepanto, gutted by fire in 1867, and recently restored, is a monument to Admiral Sebastiano Venier, who commanded the Venetian fleet, by *Antonio dal Zotto* (1907). Above the entrance is the monument of Doge Antonio Venier (d. 1400).

Left Aisle. By the sacristy door, wood-carvings by *Andrea Brustolon* (?). Then a number of mural monuments: Doge Pasquale Malipiero (d. 1462), by *Pietro Lombardi;* Senator Bonzio (d. 1508); in the niche, recumbent statue of Doge Michele Steno (d. 1413); then the fine monument of Doge Tommaso Mocenigo (d. 1423) by Florentine sculptors; tomb of Doge Niccolò Marcello (d. 1474) by *Pietro Lombardi*. Over the next altar, an early copy of Titian's Death of St. Peter Martyr (original burned in the Chapel of the Rosary, comp. above). Over the last altar, a statue of St. Jerome by *Alessandro Vittoria*.

On the N. side of the Campo is the *Scuola di San Marco* (Pl. H, 4), with a rich façade erected by Moro Coducci and the Lombardi in 1485-95, which, with the adjacent convent, is now a hospital. Near the Scuola a bridge crosses to the Calle Larga Giacinto Gallina, which leads to the Campo Santa Maria Nuova and the church of **Santa Maria dei Miracoli** (Pl. G, H, 4), a tasteful early-Renaissance building, erected in 1481-89 by Pietro Lombardi, and richly encrusted with marble, inside and out (adm. 1 *L.*, comp. p. 91; free on Sun. morning).

We may best visit the Northern Quarters by returning to the Campo Santi Giovanni e Paolo (p. 113) and there taking a gondola. Or a short walk (7 min.) from Santa Maria dei Miracoli to the left of San Canciano, then over the Rio Santi Apostoli and to the right, through the Rioterrà Santi Apostoli, brings us to the church of **I Gesuiti** (Pl. G, H, 3), built in a florid baroque style in 1715-30, and entirely lined with marble in the interior. In the 1st chapel of the left aisle, *Martyrdom of St. Lawrence, by *Titian* (1558; damaged). Best light about noon.

Santa Caterina (Pl. G, 3; when closed, enter through the Convitto Foscarini, on the right). Over the high altar a *Betrothal of St. Catherine, by *Veronese*, one of his most brilliant works (shown, during the restoration of the church, at the Academy, p. 102).

Madonna dell' Orto (Pl. F, 2), with a fine late-Gothic façade and a curious tower, possesses some good works of art.

Right aisle. 1st altar, *Cima da Conegliano*, John the Baptist in a group of saints (1489); 2nd altar, *Giovanni Bellini*, Madonna (early work?). — In the choir, paintings by *Tintoretto* (d. 1594), who is buried in the adjoining chapel on the right. — Left aisle. In the Cappella Contarini, two busts by *Alessandro Vittoria* and an altarpiece (St. Agnes) by *Tintoretto*. The next chapel contains a Presentation of the Virgin, also by *Tintoretto*.

G. The Lido. Murano, Burano, and Torcello.

From Venice to the Lido. The passage is specially beautiful in the early morning or shortly before sunset. Steamers from the Riva degli Schiavoni direct to the Lido (Santa Maria Elisabetta), every $^1/_2$ hr. from the first pier (75 c.); also Line 1, from the Canal Grande (see p. 90). The Lido piers of San Niccolò in the N. and Quattro Fontane near the Park (Pl. A, 3, 4) are of no importance for strangers; near the former is a sea-plane station (p. 88). — Motor-boats for visitors at the Lido hotels, see p. 88; gondolas, see p. 89.

The Lido. Plan, see p. 116. — Hotels (of which the larger are closed in winter; full up and with raised prices during the season; the Excelsior Palace and the Grand-Hôtel des Bains have their own bathing beaches). By the sea: **Excelsior Palace* (Pl. a, A 4; see below), a large establishment with 700 beds, one of the most fashionable hotels in Europe, P. from 130 *L.*; **Grand-Hôtel des Bains* (Pl. b; C, 2), first-class, with gardens, 600 beds, P. from 90 *L.* — Inland: *Villa Regina* (Pl. c; B, 1), 100 beds; **Hungaria Palace* (Pl. e; B, 1), 180 beds from 20, B. 6, L. 20, D. 25, P. from 50 *L.*; *Grande Italia* (Pl. k; C, 1), 300 beds from 15, P. from 50 *L.*; *Wagner-Villa Paradiso* (Pl. n; B, 1), 300 beds from 10, P. from 35 *L.* — Near the steamer-pier: **Grand-Hôtel Lido* (Pl. f; B, 1), open all the year, with garden, 260 beds; *Eden*, 65 beds from $12^1/_2$, P. 40-55 *L.*; *Corno d'Oro* (Pl. i; B, 2), 120 beds from 15, B. 5, L. 12, D. 18, P. from 30 *L.*, well spoken of; *Riviera* (Pl. g; B, 1), open all the year, 120 beds at 10-20, P. 30-50 *L.*

The *Lido*, "the bank of land which breaks the flow of Adria towards Venice", is the most fashionable and frequented sea-bathing place in Italy, the height of the season being July and August. From the pier (Santa Maria Elisabetta; Pl. B, 1) the Viale Santa Maria Elisabetta (electric tram, 35 c.) crosses the island to the public bathing-place (sandy beach), where there are a view-terrace, a café-restaurant, and bathing-cabins (adm. 60 c.; bathe, including costume and towel, 4 *L.*). The road (tram) leads hence S.W., behind the long rows of bathing-huts, to the Excelsior Hotel.

From Venice to Murano, Burano, and Torcello. Motor-boats leave the Riva degli Schiavoni (p. 100) daily at 2 or 2.30 for Murano, Burano, and Torcello, returning at 6.45 (fare 30 *L.* there and back), but all three may be reached singly by steamer from the Fondamente Nuove (Pl. H, 3).

Murano, with 5150 inhab., has been the chief seat of the Venetian glass-industry since 1292, and visitors are shown one of the glass-works (p. 90). The church of *San Pietro Martire* (1509), 6 min. from the steamer-pier of Colonna, contains a Madonna by Giovanni Bellini (1488). The *Cathedral* of Santa Maria e San Donato, beyond the main canal, has columns of Greek marble, a Byzantine mosaic in the apse, and a mosaic pavement of the 12th century.

Burano, 5 M. to the N.E. of Venice, with 5200 inhab., is the centre of the lace industry and has a royal lace-making school.

Torcello, the lonely island close by, to the N., has two interesting early-mediæval churches, one of which, the cathedral of Santa Maria Assunta, contains Byzantine mosaics (adm. 1 *L.*), and has a campanile 180 ft. high (view).

From Venice to *Fortezza* or *Trent*, see R. 13; to *Padua*, *Vicenza*, and *Verona*, see R. 16; to *Vienna*, see R. 17; to *Trieste*, see R. 19; to *Padua*, *Ferrara*, and *Bologna* (for Florence), see R. 21.

19. From Venice to Trieste.

Railway, 99 M., express in $3^1/_2$-4 hrs., fares 82 *L.*, 55 *L.* 50 c., 33 *L.* ($3^1/_4$ hrs. by the Simplon-Orient Express, see p. 9); ordinary train in $4^1/_2$-$5^1/_4$ hrs., fares 74 *L.*, 50 *L.*, 29 *L.* 50 c. — Air Service, see p. xvii.

The Steamer is preferable in summer in good weather. By the Tripcovich line daily at 3 p.m. from June 16th to Sept. 30th, in $3^1/_2$ hrs. (1st class 70 *L.*, 2nd 50 *L.*, 3rd 40 *L.*); on Mon. and Thurs. all the year by the Società Puglia in 8 hrs. (51 *L.*, 34 *L.*, 17 *L.*); by the Lloyd Triestino line, once a week from Feb. to July, in 5-6 hrs. (same fares). The last hour in the Gulf of Trieste is particularly beautiful, with views of the Carso and the Istrian coast. Boats from the Molo in Venice to the steamer, 1 *L.* At Trieste the steamer puts in at the Molo San Carlo (Audace; Pl. B, 4).

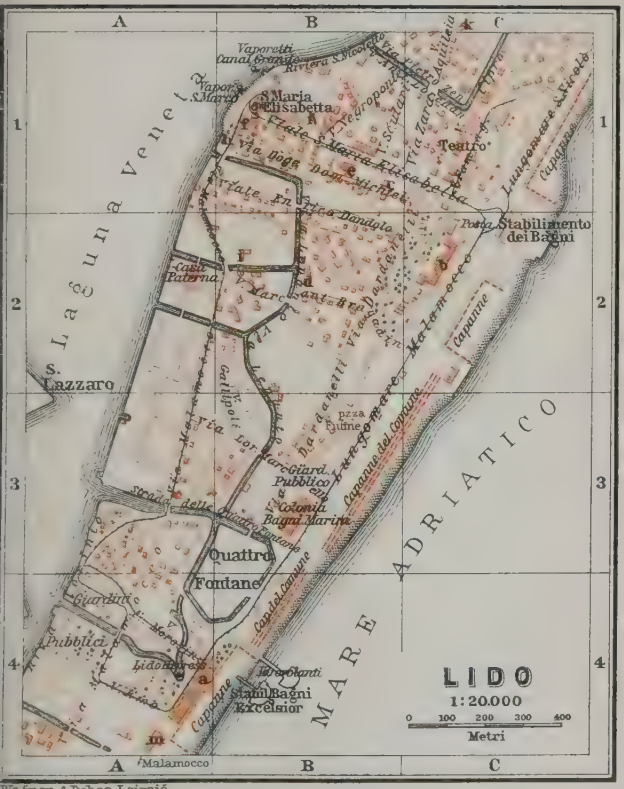
Railway from Venice to ($5^1/_2$ M.) *Mestre*, see p. 85. — The line to Trieste runs N.E. across the coast-plain. — Beyond ($15^1/_2$ M.) *San Michele del Quarto* the *Sile* is crossed, beyond (23 M.) *Fossalta*, the *Piave*. The W. bank of the Piave was the limit of the Italian retreat of Nov. 1917; they held strong positions here until their counter-attack in Oct. 1918. — 43 M. **Portogruaro** (16 ft.; Albergo Bompan), a small town with Gothic and Renaissance buildings. In the museum are Roman and early-Christian antiquities from *Concordia Sagittaria*, $1^1/_2$ M. farther down the Lémene. Branch-lines to Treviso and Casarsa (p. 87). — We cross the *Tagliamento*. — 63 M. *SanGiorgio di Nogaro*, before 1918 the last Italian station. Branch-line to *Palmanova* and Udine (p. 87).

$69^1/_2$ M. **Cervignano** (10 ft.; railway restaurant). Branch-lines N. to Palmanova, S. viâ ($4^1/_2$ M.) Aquileia to (8 M.) Pontile per Grado (p. 119). Motorbus to Aquileia and (12 M.) Grado, see p. 119. — We cross the *Isonzo*, known at its mouth here as the *Sdobba*.

80 M. **Monfalcone** (79 ft.; Albergo Centrale; p. 88), situated nearly 2 M. from the most northerly point in the Gulf of Trieste, was taken by the Italians in June 1915. Since the War it has doubled in area; the harbour has been rebuilt and fitted up with modern appliances. — We now skirt the Gulf of Trieste by the W. edge of the Carso (p. 120). — $84^1/_2$ M. *Duino-Timavo;* 10 min. S.W. is the small harbour and watering-place of *Duino* (174 ft.), commanded by a 15th cent. castle, which was destroyed in 1916. — At (93 M.) *Grignano* (269 ft.) we have a view, on the right, of the palace of Miramar (p. 119). — 99 M. *Trieste* (Stazione Centrale).

Trieste.

Railway Stations (both with restaurants, hotel-buses, and cabs). *Stazione Centrale* (Pl. B, C, 2), for Monfalcone-Venice, Monfalcone-Gorizia-Udine, Aurisina-Postumia-Laibach, and Aurisina-Fiume; *Stazione Campomarzio* (Pl. A, 6; entrance for departure platform in the Via Giulio Cesare, to the left), for the Gorizia-Assling-Klagenfurt line, Parenzo, and the Erpelle-Pola line. — Steamer Wharves. For Miramar, Monfalcone, Grado, etc., Venice, and Istria, at the Porto Vecchio (Pl. A, B, 4, 5); for Brindisi, etc., at Molo III and IV of the Porto Nuovo (Pl. B, 3). — Air Service, see p. xvii; tickets from the C.I.T. (p. 117). The seaplane station is to the N. of the Molo Audace (Pl. B, 4).


A
B
C
1
2
3
4
Laguna Veneta
MARE ADRIATICO
Vaporetti Canal Grande
Riviera S. Biagio
Vapori S. Marco
S. Maria Elisabetta
Teatro
Stabilimento dei Bagni
Casa Paterna
S. Lazzaro
Gabbia
Via Gallipoli
Via Lor
Via Malamocco Marina
Via Zara
Via Cipro
Via Corfù
Via Creta
Via Rodi
Via Levante
Via Sebastiano Venier
Via Malamocco Marina
Via Cristoforo Moro
Via Pietro Orseolo
Via Vettor Pisani
Via Giovanni Querini
Via Andrea Dandolo
Via Giovanni Bragadin
Via Marco Foscarini
Via Giovanni Battista Grimani
Via Alvise Contarini
Via Giovanni Battista Nani
Via Giovanni Battista Memmo
Via Giovanni Battista Giustinian
Via Giovanni Battista Cornaro
Via Giovanni Battista Corner
Via Giovanni Battista Contarini
Via Giovanni Battista Bembo
Via Giovanni Battista Barbaro
Via Giovanni Battista Balbi
Via Giovanni Battista Aglietti
Via Giovanni Battista Agliardi
Via Giovanni Battista Agliardi
Via Giovanni Battista Agliardi

TRIESTE
1: 16.700
0 50 100 200 300 400 500 Metri
1 Accademia
1a Arco di Riccardo
2 Assicurazioni Generali
Chiese: 3 Basilica S. Giusto
4 S. Antonio nuovo
5 S. Maria Maggiore
6 S. Nicolo dei Greci
7 S. Spiridione
8 Municipio
9 Museo civico
10 Revoltella
11 Pescheria
12 Prefettura
13 Tergesteo
ROJANO
SCORCOLA
GUARDIELLA
PORTO NUOVO
Stazione Centrale
Dogana
Bagno alla Diga
Ospitale militare
Ospitale civico
Giardino pubblico
Piazza Caserma
Via Fabio Severo
Via Romagna
Via Giulia
Via Commerciale
Via Torre Bianca
Via Milano
Via Valdirivo
Via Machiavelli
Via Ghega
Via Paulaner
Via Pauliana
Via Rossetti
Via Scorcola
Via Cologna
Via Settembre
Via Boschetto
Via Bonomo
Via Pitteri
Via Fabio Severo
Via Ferdinandea
Via Cumano
Via Cologna

Molo
Molo dei Bersaglieri
Molo S. Sinibaldo
Molo Pescatori
Molo Venezia
Canale marittimo
Molo S. Teresa
Molo Sartorio
Bagno
Via Ottav. Augusto
Stazione Campomarzio
Arsenale d'Artiglieria
Riva Grumula
Riva Vecchia
Riva Saluro
Mandracchio
Palazzo del Lloyd austriaco
Convento Cappuccini
Castello
Campo S. Vito
Osserv. Mar.
Via Fabio Severo
Via Tigor
Via Tigullio
Via Tarpea
Via Tolmino
Via Tiberio
Via Tacito
Via Tasso
Via Tommaseo
Via Tuscolana
Via Tiziano
Via Tirreno
Via Tevere
Via Tolemaide
Via Tripoli
Via Tobruk
Via Tunisi
Via Tripolitania
Via Tarvisio
Via Tolmezzo
Via Tagliamento
Via Tenda
Via Tonale
Via Trento
Via Trieste
Via Timavo
Via Tolmino

Hotels. **Savoia Excelsior Palace* (Pl. E; B, 5), Riva del Mandracchio, 350 beds from 25, B. 8, L. 25, D. 35 *L.*, *Regina* (Pl. c; C, 3), Via Fabio Filzi 14, 125 beds from 25, B. 7, L. 22, D. 30 *L.*, *Hôtel de la Ville* (Pl. a; C, 4), Riva Tre Novembre 11, 160 beds at 20-28, B. 6½, L. 20, D. 25 *L.*, all three first-class; *Milano* (Pl. d; C, 4), Via Santo Spiridione 2, 120 beds at 13-18, B. 5, L. or D. 11 *L.*; *Continental* (Pl. h; C, 4), Via San Nicolò 25, 75 beds at 12-16 *L.*, *Europa* (Pl. b; C, 3), Via Giorgio Galatti 11, 70 beds, both well spoken of; *Métropole* (Pl. e; C, 4), Via San Nicolò 22, 140 beds at 8-14½ *L.*; *Moncenisio* (Pl. g; D, 4), Via Giacinto Gallina 1, 100 beds.

Hôtels Garnis (p. xx). *Vanoli* (Pl. k; B, 4, 5), Piazza dell'Unità 2, 60 beds, *Centrale* (Pl. f; C, 3), Via Roma 18, 80 beds, both well spoken of; *Unione* (Pl. i; C, 4), Piazza della Borsa 15, 60 beds at 10-11½ *L.*

Restaurants. *Antica Bonavia*, Via Procureria 6, behind the Municipio (Pl. 8; C, 4); *Dreher*, Via Cassa di Risparmio, near the Old Exchange (Pl. C, 4; roof-garden); *Pilsen*, Via Trenta Ottobre 5 (Pl. C, D, 3); *Panada*, Via Rossini 14 (Pl. C, 3, 4). — Cafés. At the *Hotel Savoia* (see above); *Garibaldi*, in the Municipio, *Caffè degli Specchi*, both in the Piazza dell'Unità (Pl. B, C, 4).

Cabs. Horse-cabs: 1 *L.* 80 c. for the first 624 m., then 23 c. for 104 m.: from the station or the steamer or at night (9 p.m.-6 a.m.), 90 c. extra. — Motor-cabs of the Società Esercizi Automobili (S.E.A.; red cars): in the town, 2 *L.* for the first 800 m. or 16 min. wait, 20 c. each additional 100 m. or 2 min. wait; at night 1 *L.* extra; trunk 1 *L.*

Tramways (comp. the Plan; 50 c., on Sun. 60 c.) from the Stazione Centrale (Pl. C, 2) and from the Stazione Campomarzio (Pl. A, 6) to the Piazza della Borsa (Pl. C, 4); to Barcola (p. 119), Servola (beyond Pl. E, 7), etc. The Piazza Goldoni (Pl. D, 4) is the main point of intersection.

Post Office (Pl. C, 3), Piazza Vittorio Veneto. — Travel Agencies. *C.I.T.* (p. xvi), Via della Borsa 2 (Pl. C, 4); *International Sleeping Car Co.*, Via Mercato Vecchio 4, near the Hotel Savoia.

Theatres. *Verdi* (Pl. B, C, 4), *Politeama Rossetti* (Pl. E, 3), both for opera and drama; *Fenice* (Pl. D, 3), for operettas.

Sea Baths near the Campomarzio Station (Pl. A, 6); at the breakwater (Pl. A, 3); and (best) at Barcola (p. 119; tram).

Consulates. *British*, Via Gabriele d'Annunzio 2, near the Piazza dell'Unità (Pl. C, 4); *American*, Via Genova 9 (Pl. C, 4). — English Church (Christ Church; Pl. C, 5), Via San Michele.

Trieste, the *Tergeste* of the Romans, with 238,700 inhab., lies on the E. shore of the Gulf of Trieste, at the foot of the Carso plateau. It is now the capital of a new Italian province of the same name. From 1382 to 1919 it belonged to Austria and as its only large seaport developed into the first commercial place on the Adriatic, although destitute of any natural protection against the strong N.E. wind (Bora) which sweeps the gulf. The town has lost in importance since the separation from its hinterland, and part of the Adriatic boats now call at Venice instead.

The whole of the W. side of the town is taken up by the Harbour. To the N. is the *Punto Franco Vittorio Emanuele Terzo*, the former Porto Nuovo (Pl. A, B, 1-3), with four moles and a long breakwater. Facing the middle of the town is the *Porto Vecchio* (Pl. A, B, 4-6), beginning with the Canal (Pl. C, 4; for sailing vessels) and ending on the S. with the Molo Santa Teresa (now Molo Fratelli Bandiera), with its lighthouse. Finally, beyond the station of Campomarzio, is the *Punto Franco Filiberto Duca d'Aosta* (comp. Pl.

A-E, 7), with two large moles and breakwaters, forming (along with the Punto Franco Vittorio Emanuele) the free harbour.

The busiest centre of this essentially modern town is the Piazza dell'Unità (Pl. B, C, 4). On the N. is the *Prefettura* (Pl. 12), on the E. the *Municipio* (Pl. 8), on the S. the offices (1883) of the *Lloyd Triestino*, a steamship company established in 1832 as the Austrian Lloyd. — A little to the N.E. of the Municipio lies the *Tergestèo* (Pl. 13; C, 4), erected in 1842 and used as an exchange. The *Old Exchange* (Borsa; Pl. C, 4), near by, in the Piazza della Borsa, is a classical building of 1806. We follow the Corso Vittorio Emanuele Terzo (Pl. C, D, 4), the chief artery of traffic, to the Piazza Goldoni (Pl. D, 4), connected by two street-tunnels with the S. part of the city. — The bronze statue, by Laforet, of the composer *Giuseppe Verdi* (1813-1901), in the Piazza San Giovanni (officially Piazza Imbriani; Pl. D, 3, 4), was restored in 1926.

The steep streets behind the Municipio (see above) ascend S.E. through the Old Town to the (10 min.) cathedral. On the way, to the left, is the Jesuit church of *Santa Maria Maggiore* (Pl. 5; C, 5), built in 1627-82, and a hundred paces to the S.W. is a Roman gateway called the *Arco di Riccardo* (Pl. 1a; C, 5) from the story that Richard Cœur-de-Lion was imprisoned here on his return from the Crusades. — Ascending the Via della Cattedrale we reach the entrance (No. 15) to the *Museo Civico di Storia e d'Arte* (Pl. 9; daily 10-1, 2 *L.*, free on Sun.), containing paintings and a large collection of Greek, Roman, and mediæval antiquities. In the garden of the Lapidarium is the cenotaph of the archæologist J. J. Winckelmann (p. 255), who was murdered by a common thief at Trieste in 1768. — The **Basilica San Giusto** or *Cattedrale* (Pl. 3, D 5; closed 12-3) occupies a lofty situation on the site of a temple built in the Augustan period. The present building arose in the 14th cent. by the union of three buildings of the 6th cent.: a basilica, a domed church, and a baptistery. Embedded in the façade and tower are antique fragments. The apses of the aisles contain some interesting mosaics: right, Christ between SS. Justus and Servulus (7th cent.); left, the Virgin between archangels (12th cent.); below, the Twelve Apostles (7th cent.). — On the top of the hill is the old *Castello* (Pl. D, 5), now barracks.

The *Pescheria* or fish-market (Pl. 11; B, 5) lies to the S. of the Piazza dell'Unità (see above), on the right of the quay. To the left, at the E. corner of the Piazza Venezia, is the Palazzo Revoltella (1858) containing the *Museo Revoltella* (Pl. 10, B 5; daily 10-1, free), with good modern paintings, mostly Italian, and sculptures. — To the E. is the old *Accadèmia* (Pl. 1; B, 5), containing the *Natural History Museum* (daily 10-1, free), with fauna of the Adriatic, prehistoric finds from the caves of the Carso, etc. Opposite, in the Piazza degli Studi (officially Piazza Attilio Hortis; No. 1), is

the *Nautical Institution* and the *Marine Museum* (Sun. 10-1, free). Hence the Via Santi Martiri (Pl. B, 5, 6) leads S.W. to the *Commercial High School* (Università), opened in 1924.

Environs. From the Piazza Guglielmo Oberdan (Pl. C, 3) an electric mountain-railway (3 *L.* 20 c.; Sun. and holidays 4 *L.*) runs N. to (28 min.) *Poggio Reale* (1126 ft.; Hotel Obelisco), on the edge of the Carso. About 10 min. N.W. is the *Vedetta d'Italia* (1302 ft.), a belvedere commanding a superb panorama. The train now descends to (4 min.) the villa-colony of **Opčina** (pron. óptschina), also known in Italian as *Villa Opicina* (1050 ft.). The *Grotta Gigante*, a beautiful stalactite cave with a giant room, 263 yds. long and 453 ft. high, lies about $^3/_4$ hr. N.W. (adm. 3 *L.*; guide obtained at the Trattoria Milic in the neighbouring village of Briščiki (Brisiachi), 4 *L.* for a party of 5 persons; torch 1 *L.* 50 c.).

Miramar, $4^1/_2$ M. to the N.W. of Trieste, is reached by railway from the Stazione Centrale ($^1/_4$ hr.; the palace is $^1/_4$ hr. W. of the station, p. 120), by steamer (in 25 min.: see p. 116), or by motorbus from the Via Carducci (Pl. D, 3, 4; $^1/_2$ hr., 4 *L.*) passing the *Faro della Vittoria*, a lighthouse (223 ft. high) built in 1927 on the Gretta hill (595 ft.; lift), and *Barcola* (bathing, see p. 117). The palace was built in 1854-56 for Archduke Maximilian, afterwards Emperor of Mexico, on a rocky bluff overhanging the sea. It now belongs to the Italian State and is open 10-12 and 3-5 (2 *L.*). The beautiful park, affording charming views, is open free till sunset.

Excursions from Trieste.

A. To Aquileia and Grado. — Railway to (29 M.) *Cervignano*, see p. 116; thence branch-line viâ ($33^1/_2$ M.) *Aquileia* (see below) to the pier of (37 M.) *Pontile per Grado*, whence a motor-boat (2 *L.* 50 c.) crosses the lagoon to Grado in $^1/_2$ hr. Or we may take the motorbus running from Cervignano viâ Aquileia across the dam as far as its opening ($^3/_4$ hr.; 12 M.), 220 yds. from Grado (fare 6 *L.* 20 c.). — In summer the small steamer (from the Molo della Pescheria; Pl. B, 5) is preferable (week-days in 2 hrs., fares 12 *L.*, 6 *L.*).

Aquileia (Albergo Posta and others, 10 min. S. of the station), founded by the Romans in 181 B.C., formerly a large town and an episcopal see, remained the official seat of the patriarchate on the mainland after the invasion of the Huns (452) and the Lombards (568), but is now a poor town of 2900 inhabitants. About 5 min. S.W. of the station is the *Cathedral*, a flat-roofed columnar basilica with transepts, erected at the beginning of the 11th cent., and rebuilt in the Gothic style at the end of the 14th. The mosaic pavement of the original church (4th cent.) has been laid bare and is in good preservation. At the end of the aisle is an altarpiece by Pellegrino da San Daniele, in an old frame; in the apse are remains of frescoes belonging to the original building. The campanile (11th and 14th cent.) is 240 ft. high and commands an extensive view. The *Museo Archeologico*, 5 min. S.W. of the cathedral, contains excavated antiquities of the Roman period, including fine specimens of the highly developed glass-industry. It is open 9-12 and 2-4 (3-6 in May-Sept.); adm. on week-days 5 *L.*, Sun. free.

Grado (Esplanade, 80 beds: Excelsior, 100 beds from 8, D. 18, P. from 36 *L.*, and others), a bathing-resort of 5200 inhab., lies on

the southernmost spit of land in the island-dotted Laguna di Grado. The little fishing village lies in the centre, with the Canale del Porto on the N. and a villa colony stretching along the fine sandy beach to the E. Originating as a sea-bathing dependency of the Roman Aquileia, Grado enjoyed a period of importance as the residence of the Patriarch of Aquileia after his flight from the Lombards in 568. The *Cathedral*, Sant' Eufemia, a columnar basilica with aisles but no transepts, dates from this period. The original mosaic pavement is still to be seen; the pulpit is Romanesque, and the silver Venetian antependium (pala) on the high altar dates from 1372. In the sacristy are some mediæval church utensils.

B. To Postumia.—52 M. Express in $2^1/_4$-$2^1/_2$ hrs. (43 *L.* 50, 29 *L.* 50, 17 *L.* 70 c.); ordinary train in $2^1/_2$-3 hrs. (39 *L.*, 26 *L.* 50, 15 *L.* 90 c.); or by motorbus from the Piazza Oberdan (Pl. C, D, 3; inquire at the C.I.T., p. 117) viâ the Caves of St. Canzian, $31^1/_2$ M., twice daily in $1^1/_2$ hr. (25 *L.*) or $2^1/_4$ hr. (15 *L.* 70 c.).—It is possible to visit the Adelsberg Grotto and the Caves of St. Canzian in one day from Trieste.

From the Stazione Centrale at Trieste (Pl. C, 2) the railway runs N.W. and skirts the slope above the sea, affording a view (left) of the palace of *Miramar* (p. 119; $4^1/_2$ M.). Then, turning inland to the S.E., we cross the **Carso** (Slovene *Kras*, German *Karst*), a wide and barren limestone plateau extending from the Isonzo to the Istrian coast on the S. The surface is intersected by numerous ravines and cavities, into which the streams often disappear.—12 M. *Aurisina* (Slov. *Nabresina;* railway restaurant); 19 M. *Opicina Campagna* (station $^1/_4$ hr. N.E. of the village, p. 119).—29 M. *Divaccia* (*Divača;* 1117 ft.; railway restaurant with bedrooms; Albergo Centrale), junction for the Erpelle-Pola line (p. 122).

The ***Caves and Waterfalls of St. Canzian,** one of the grandest natural structures of the Carso, where the *Reka* forces its way through two mighty walls of rock and continues its course underground, are situated near *Mattauno* or *Matavun* (Alberghi Gombač, Mahorčič; motorbus from Trieste in $1^1/_4$ hr., 8 *L.*), $2^1/_2$ M. to the S.E. of Divaccia. They may be reached by the high-road ($2^1/_2$ M.) or in $^3/_4$ hr. by a footpath (red marks) leading past the Vedetta Jolanda, which commands a beautiful view of the two funnel-shaped basins (dolines) and the Reka waterfall. Tickets for the caves are obtained at Gombač's Inn. The short tour through the caves takes $1^1/_2$-2 hrs. (4 *L.*), the longer 3-4 hrs. (6 *L.*); guide 6 *L.* for 2 hrs., for each additional hour 3 *L.* We follow the path to the gigantic rocky defile, through which the Reka dashes in five cascades; thence to several grottoes with lofty vaults and stalactites.—About 25 min. S.W. of Divaccia station is the *Grotta Sottocorona*, another beautiful stalactite cave (duration of visit 1 hr.; tickets of admission, 3 *L.*, at the railway restaurant; guide 4 *L.*).

The line continues E. viâ ($36^1/_2$ M.) *Lesecce-Auremiano* (Ležeče) to (44 M.) *San Pietro del Carso* (*Sankt Peter in Krain;* 1900 ft.), junction for the line to Fiume (p. 123).—Then N. through the broad valley of the *Piuca* (Slov. *Pivka*, *Poik*) between high mountains.

52 M. **Postúmia,** German *Adelsberg* (1896 ft.; railway restaurant; Alberghi Paternost, Corona), with the best known and most easily accessible cave of the Carso, has been since 1921 the Italian frontier station on the Yugoslavian line to Laibach.

From the station we proceed N.W. through the town to the (1/2 hr.; motorbus) ***Adelsberg Grotto** or *Grotte di Postumia* (adm. May-Oct. 10 *L.* at 2 o'clock; at 10, 12, and 4, 30 *L.* for one person, 20 *L.* each for two persons, 15 *L.* each for more than two; 30, 20 and 15 *L.* in Nov.-April, at 2 p.m. only; duration of visit 2 hrs.). In virtue of its great extent and the beauty of its stalactites, it ranks among the most striking of natural phenomena. Near the entrance (1742 ft.), to the left, below, the Piuca flows into the cave for a short distance. A little railway (1 1/2 M.; return fare 5 *L.*), constructed in 1924, takes us to a succession of grottoes and other curious effects of the erosion of the calcareous rock (lighted by electricity).

C. To Parenzo. — 76 1/2 M. Narrow-gauge railway, twice daily in 6 3/4 hrs., fares 39 *L.* 50, 23 *L.* 50 c. (2nd and 3rd class); to (23 M.) Portorose, 4 times daily in 2 1/4-3 hrs. Also daily steamers (see p. 122).

Starting from the Stazione Campomarzio at Trieste (Pl. A, 6), we round the Punto Franco Duca d'Aosta, with its two great dockyards, and skirt the Bay of Muggia and, farther on, the Bay of Capodistria. — 14 M. **Capodistria** (Albergo alle Bandiere) is an ancient town on an island connected with the mainland by a causeway 3/4 M. long. In the middle of the town is the Piazza del Duomo, with the Cathedral (the lower part in the Gothic, the upper in the Renaissance style), the Gothic Loggia of c. 1400, the Municipio, and the crenellated Palazzo del Podestà. Between the shore and the cathedral square is the late-Renaissance Palazzo Tacco, with the municipal museum. — 18 1/2 M. *Isola*, a small town situated on what was formerly an island, but which has now become part of the mainland. — Then along the Gulf of Trieste.

23 M. **Portorose** (Palace, 450 beds, near the baths establishment; Riviera, 110 beds; and others), with sea and brine baths, lies in a sheltered position on the N. bank of the Bay of Pirano. Air service, see p. xvii. — About 2 1/2 M. to the N. (tram) is *Pirano*, jutting out into the gulf, with walls and buildings built by the Venetians and a loftily situated cathedral (17th cent.).

The line continues past the salt-gardens of (27 M.) *Sicciole* and turns inland to (36 1/2 M.) *Buie* and (56 M.) *Montona;* then S.W. towards the Adriatic coast.

76 1/2 M. **Parenzo** (Palace Hotel Riviera, 100 beds, good; Venezia; steamers, see p. 122), a town of 9300 inhab., situated on a peninsula, belonged to the Venetian Republic from 1267 till 1797, and possesses many Romanesque, Gothic, and Renaissance houses. In the N. part of the town is the **Cathedral*, one of the best preserved examples of a Byzantine basilica, built c. 543 by Bishop Euphrasius, after whom it is named. Adjoining the arcaded atrium on the W. are the baptistery (6th cent.) and the campanile (15th cent.). The interior of the basilica (being restored) is divided into three aisles by eighteen columns. The apse has retained its original marble facing and fine mosaics of the 6th cent.; the columns of the baldacchino date from 1277. Fine mosaic pavements of older buildings are shown in the left aisle and in the Cappella San Mauro.

—To the W. of the cathedral is the *Museum of History and Art*, opened in 1926, with prehistoric finds, Roman antiquities, and Istrian furniture. At the W. end of the main street, the Roman Decumanus, are the scanty remains of a Roman temple (visible from the street), containing the *Museo Lapidario.* To the S. is the pier.

Motorbus to *Pisino* (see below), 21 M. in 1½ hr. (17 *L.*).

D. To Pola. — 81 M. Express in 4 hrs. (68 *L.*, 46 *L.*, 27 *L.* 50 c.); ordinary train in 4¾ hrs. (61 *L.* 50, 41 *L.* 50, 24 *L.* 50 c.). — Mail steamers of the Società Istria-Trieste ply viâ Pirano, Parenzo, Rovigno, and Brioni, once daily in 8 hrs., express steamer twice weekly in 5 hrs.

The line crosses the peninsula of *Istria*, a southern prolongation of the Carso, with Serbo-Croatian and Italian inhabitants. From Trieste (Stazione Campomarzio; Pl. A, 6) the line ascends E. to (12½ M.) *Erpelle-Cosina* (Slov. *Herbelje-Kozina;* 1611 ft.), junction for a branch-line from Divaccia (p. 120). Then S. through the stony plain of the *Ćićen* to (27½ M.) *Pinguente* (1283 ft.); the town (502 ft.) lies 5 M. to the S.W., in the Quieto Valley. — 39 M. *Colmo.* — The train now descends S.W. through the Foiba Valley to the little town of (49 M.) *Pisino*, German *Mitterburg* (971 ft.), beautifully situated, with an old castle. Motorbus to Parenzo, see above. — From (61½ M.) *Canfanaro*, a branch-line runs to (13 M.) *Rovigno*, on the Adriatic, the principal port of Istria.

81 M. **Pola.** — Hotels. *Centrale*, Via Castropola 41, near the cathedral, 22 beds at 13-16, B. 3, L. or D. 12 *L.*; *Miramar*, near the Temple of Augustus, 40 beds; *Milano*, Via Kandler 74, near the cathedral, 30 beds at 9-11 *L.*; *Bologna*, Piazza San Giovanni, near the amphitheatre, 40 beds. — Tramway (40 c.) from the station, at the N. end of the town, along the quay to the S. suburb. — Cabs in the town 3 *L.*; from the station 6 *L.* 50 c. — The keepers of the Amphitheatre and the Temple of Augustus are generally on the spot; otherwise apply at the Municipio.

Pola (46,800 inhab.), the capital of the new Italian province of Pola or Istria, lies in a spacious and sheltered bay near the most southerly point of the Istrian peninsula. Already a naval station and a commercial place during the Roman imperial period, it was taken by the Venetians in 1148, and from 1856 to 1918 it was the chief Austrian naval base.

About 10 min. S. of the station, beyond the Parco Regina Elena, rises the ***Amphitheatre** (Arena), next to that of Verona the most important existing amphitheatre in N. Italy (79-96 ft. high), dating from the middle of the 1st century A. D. The material is Istrian limestone. It is built in three tiers, except on the rising ground on the E. side, where it has but two. The entrance is on the S.W.; a good view of the interior is obtained from the outside staircase on the N. side. The exterior, which has been preserved almost uninjured, forms an ellipse of 433 by 344 ft.; the arena is 230 ft. long and 147 ft. across. The first and second tiers each contain 72 pillared arches, with which the square openings above correspond. The rows of seats, accommodating 20-25,000 spectators, were removed by the Venetians.

To the W. begins the quay, Riva Vittorio Emanuele Terzo, on which is the *Cathedral*, an aisled basilica of the 15th cent., with a few antique columns. The bridge leading to the island of Scoglio Olivi separates the commercial harbour (N.) from the naval harbour (S.).

Beyond the bridge, side streets lead E. from the quay to the *Piazza Foro*, the chief square of the town. At its N. end stands the *Municipio*, with a four-arched loggia, erected in 1296 and restored at the end of the 16th century. — To the left, close by, is the ***Temple of Augustus and Roma**, 46 ft. high and 26 ft. broad, with a portico of six Corinthian columns and a beautiful vine-branch frieze. It was erected between A.D. 2 and 14 and is in a good state of preservation. The peristyle and the interior contain a small collection of Roman sculptures and architectural fragments (gratuity).

From the Piazza Foro the Via Sergia runs E. to the **Porta Aurea**, the elegant arch of the Sergii, erected about 30 B.C. in the Corinthian style. — A little to the N. (Clivo Santo Stefano 5) is the *Museo Civico*, containig Roman and mediæval antiquities found in and around Pola. Farther N., at the W. base of the castle-hill, excavations have brought to light two Roman gateways, the *Porta Erculea*, and the *Porta Gemina*, a double gateway.

To the N.W. of the Bay of Pola lie the *Brionian Islands*, separated from the mainland by the Fasana Canal ($1^1/_4$-2 M. broad). The largest, ***Brioni Grande** (1704 acres), with its capital *Brioni* (*Brioni, with annexes, 350 beds from 20, B. 7, L. 20, D. 25, P. from 55 *L.*, motor-yacht from Pola 10 *L.*), in a bay on the N.E. side, is a popular health resort, with grounds planted with evergreens, attractive walks, sea-bathing, a polo ground, and an 18-hole golf-course. It is served by the Trieste-Pola line of steamers (p. 122) and by local boats from Pola (daily viâ Fasana in 1 hr.; 3 and 2 *L.*). About $^1/_2$ hr. S. of the town, on the bay of *Val Catena*, are the remains of a large Roman villa, with temples, baths, and a gymnasium.

E. To Abbazia and Fiume. — To (73 M.) Abbazia, express in $3^1/_2$ hrs. (60 *L.* 50, 41 *L.*, 24 *L.* 50 c.). — Fiume is $8^1/_2$ M. further; express 67 *L.* 50, 46 *L.*, 27 *L.* 50 c.

From Trieste to (44 M.) *San Pietro del Carso*, see p. 120. We traverse the wooded part of the Carso to the S. — Beyond (54 M.) *Torrenova-Bisterza* (1332 ft.) we cross the *Reka* (comp. p. 120). — Near ($61^1/_2$ M.) *Sappiane* (1401 ft.) the line crosses the watershed between the Adriatic and the Gulf of Carnaro. — 69 M. *Giordani* (1122 ft.). Beyond a tunnel, to the right, we have a view of the gulf. — 73 M. *Abbazia-Mattuglie* (696 ft.), station for Abbazia, which lies $2^1/_2$ M. to the S. (tram, see p. 124). — The line to ($81^1/_2$ M.) *Fiume* (see p. 124) now descends and skirts the gulf, affording beautiful views of the islands of Veglia and Cherso.

Abbazia. — Hotels. *Regina*, 130 beds from 15, B. 7, L. 20, D. 25, P. from 35 *L.*; *Quarnero*, 100 beds, same prices; *Palace*, 350 beds from 20, B. 8, L. or D. 20, P. from 40 *L.*; *Bellevue*, 120 beds; *Grand-Hôtel & Strand*, 120 beds from 15, B. 5, L. or D. 20, P. from 40 *L.*; *Continental*, 120 beds from 20, B. 6, L. 15, D. 18, P. from 45 *L.*; *Eden & Quisisana*, 200 beds at 15-30, P. 40-50 *L.*; *Breiner*, 180 beds from 15, P. from 31 *L.*; *Schweizerhof*

& *Plöbst*, 65 beds at 8-12, B. 4, L. 8, D. 10, P. 23-30 *L.*, well spoken of; *Bristol*, 200 beds. — Many Pensions. — *Café Quarnero.*

Tramway: N. to Volosca and Mattuglie (p. 123) in 1/2 hr., 4 *L.* 40 c.; S. to Lovrana in 1/2 hr., 2 *L.* 20 c. — Steamers to Fiume, 4 times daily (9 times in the season) in 35 min.; fares 3 *L.*, return-ticket 5 *L.* — Travel Agency. *C.I.T.* (p. xvi), Corso Vittorio Emanuele 268.

Abbazia, a sea-bathing and winter health resort, with beautiful laurel groves and pleasure grounds (especially the Angiolina Park near the harbour), lies in the N. corner of the Carnaro Bay, sheltered by mountains on the N. and W. (mean annual temperature 55.76° Fahr., in January 40.64°, in July 72.34°). The favourite walk is the *Lungomare, a path 3-6 ft. wide, which skirts the rocky coast from Volosca (N.) to Lovrana (S.), a distance of 6 M.

Fiume. — Hotels. *Europa*, on the quay, 130 beds; *Royal*, 60 beds at 12-22, B. 3 1/2, L. or D. 12 *L.*, *Bonavia*, 80 beds, both near the Piazza Dante; *Italia*, near the station, 100 beds at 11-15 1/2, L. or D. 13 1/2 *L.* — *Ristorante Lloyd*, Piazza Dante. — Cabs in the town 5 *L.*; from the station 8 *L.* — Tramway from the station to the Via Fiumara. — Travel Agency. *C.I.T.* (p. xvi), Via Trenta Ottobre 3. — British Vice-Consulate, Villa Maroth, Via Pascoli. — Steamer or railway to Abbazia, see above and p. 123.

Fiume, Croatian *Rieka*, the Roman *Tarsatica*, now the capital of the Italian province of Carnaro, lies picturesquely at the N.E. end of the *Bay of Carnáro* or *Quarnero*, the inmost part of which is known as the Gulf of Fiume. Until 1918 it was the seaport of Hungary, with numerous government buildings and harbour works. By the treaty of 1920 between Italy and Yugoslavia it became a free state (area 11 sq. M.; pop. 45,000), including in its territory a narrow strip of coastland as far as the Italian boundary near Mattuglie (see p. 123). Invaded by Italian legionaries in 1922 (as it was previously by Gabriele d'Annunzio in 1919), this territory was handed over to Italy by a fresh treaty concluded in 1924, while Yugoslavia was allotted the suburb of *Sušak*, to the E. of the little river of Fiumara (Rečina, officially Eneo), the delta to the E. of the Fiumara Canal, and the Porto Nazario Sauro (formerly Porto Baross), the S.E. basin of the harbour of Fiume.

The centre of the town is the Piazza Dante, on the quay, 2/3 M. to the E. of the station (tram). The busy Corso, on the N. side of which the Torre Civica forms a passage to the Old Town, leads E. to the Piazza Scarpa, on the Fiumara Canal (see above). Hence we follow the Via San Bernardino to the N.W. through the Old Town to the *Cathedral*, the oldest church of Fiume, and to *San Vito* (1631), an imitation of Santa Maria della Salute at Venice (p. 105). The Calle dell'Arco Romano, to the S., contains the unimportant remains of a Roman arch. Outside the Old Town, to the N.W., is the Prefecture, formerly the *Governor's Palace;* to the N.E. (230 steps) is the *Parco Margherita*, commanding a survey of the town and the sea. — The beautiful *Giardino Pubblico* lies to the N.W. of the town, beyond the railway station, and farther on is the industrial quarter.

A
B
C
D
Piacenza
Sarzana
1
2
3
4
5
6
Scalo Merci
Velocità
Staz. Ferroviaria
C. Rossetti
Cavo Galleria
Via Emilia
Caserma
Palc. del Giardino
(Scuola Cent.le di Tiro)
Soc. Orti Coltura
Viale Piacenza
Giardino Pubblico
Palazzetto
Intendenza di Finanza
Pilotta
Musei e Bibl.
Prefettura
Teatro Regio
Ex Chiesa S. Alessandro
ex Convento dei Paolotti
Ospedale civile S. Maria
Barriera Massimo d'Azeglio
Via Emilia
Strada Massimo d'Azeglio
S.ta Croce
B. Rossa
Grazie
Rocchetta
Pz. del Pisto
Strada Nazzi
Pz. dei Capri
B. Caleria
Quartiere
Incurabili
Borgo Pagano
Scuole
Borgo Sud
B. Minelli
S. Giuseppe
Università
Viale Vittoria
Mille
Pz. Caprazucca
Nuova Caprazucca
Borgo S. Domenico
Ognissanti
Borgo Cappuccini
Borgo delle Carrè
Borgo dei Salici
Tramvia a vapore
elettrica
Viale Partigiani
Nino Bixio
Staz. Tramv. El.
Via Caprara
Ponte Trebbia
Furnovo Marzolara
Cimitero
Via Farnese
Via Scalabrini
Via Scalabrini
Via Scalabrini

E
F
G
H
Brescia, Suzzara
C. Delgrano
Scalo merci Piccola Velocità
Officina del Gas
pzza Sicilia
Via Trieste
Via Lombardia
Via Umbria
Via Emilia
Via Toscana
Via Marsala
Via Cavour
Foro Boario
Bologna
Tribunale
Barr.a Aurelio Saffi
Marcello
Pentemmario
Caserma
S. Benedetto
Duomo
S. Giov. Evangelista
S. Antonio Abbate
S. Sepolcro
S. Michele
Barriera Vittorio Emanuele
Via Emilia
S. Lazzaro
Cristina
Collegio Maria Luigia
Viale Carlo Alberto
Orto Botanico
Cittadella
PARMA
1 : 13.000
Metri
Wagner & Debes, Leipzig

20. From Milan to Parma, Modena, and Bologna.

134 M. Express in $3^1/_2$-$4^1/_2$ hrs. (111 *L.*, 77 *L.* 50 c., 44 *L.*); ordinary train in 6-7 hrs. (101 *L.*, 68 *L.*, 40 *L.*).

Milan, see p. 24. — At ($4^1/_2$ M.) *Rogoredo* the line to Pavia (and Genoa) diverges on the right (see p. 55). — 11 M. *Melegnano*, formerly *Marignano*, where in 1515 Francis I. of France defeated the Swiss troops engaged by Massimiliano Sforza for the defence of Milan. — $15^1/_2$ M. *Tavazzano*. The plain is watered by countless irrigation-trenches. — $20^1/_2$ M. *Lodi* (260 ft.), a town of 23,400 inhab., was Milan's bitterest opponent in the middle ages. — $35^1/_2$ M. *Codogno*, whence branch-lines run N.W. to Pavia (30 M.; p. 55) and S.E. to Mantua ($56^1/_2$ M.; p. 78) viâ Cremona (p. 39) and Piadena (p. 41). — Close to Piacenza we cross the *Po*.

43 M. **Piacenza** (200 ft.; railway restaurant; Roma, with good restaurant, 55 beds from 13 *L.*, Croce Bianca, 35 beds, both near the Piazza Cavalli; tram to Piazza Cavalli, 30 c.) is a provincial capital with 48,000 inhabitants. The *Palazzo Municipale* is a Gothic building in the Piazza Cavalli, a square so called from the equestrian statues of Dukes Alessandro and Ranuccio Farnese. The *Cathedral*, a little to the S.E., with admirable frescoes by Guercino and Lodovico Carracci, is Romanesque. The church of *Santa Maria di Campagna*, to the W., built in the Renaissance period, possesses important frescoes by Pordenone (1529-31).

We now follow the direction of the ancient *Via Æmilia*, made in 187 B.C. after the 2nd Punic war by the Consul M. Æmilius Lepidus for the defence of the provinces N. of the Apennines. From this great military road the whole country as far as Rimini (p. 233) has derived the name of *Emilia*. Fine views of the Apennines on the right. — 56 M. *Fiorenzuola*.

$64^1/_2$ M. *Fidenza* (until 1927 *Borgo San Donnino;* 235 ft.), with a fine Romanesque cathedral, junction for the line to Sarzana (p. 162; $73^1/_2$ M.) used by the Milan-Rome night express, which penetrates the main ridge of the Apennines by a tunnel $4^1/_2$ M. long. Branch-lines to Cremona (p. 39) and S.W. to (6 M.) *Salsomaggiore*, a watering-place with saline springs rich in iodine. — 70 M. *Castelguelfo*. We cross the *Taro*.

78 M. **Parma.** — *Railway Restaurant.* — Hotels. *Croce Bianca* (Pl. a; D, 4), Strada Garibaldi 13, 70 beds at 12-25, B. 5, L. 18, D. 22 *L.*, good; *Macina* (Pl. c; E, 3, 4), Piazzale Macina, with good restaurant; *Marchesi* (Pl. f; D, 2), Via Garibaldi 116, *Moderne Hôtel Meublé* (Pl. e; D, 1), both near the station. — Post Office (Pl. D, 3), Strada Carlo Pisacane. — Cab from the station to the town 3 *L.* — Tramways (see Plan) from the station to Piazza Garibaldi (40 c.), etc. — Railway Agency. *Banca Agricola*, Piazza Garibaldi 9 (Pl. D, 4).

Parma (170 ft.), formerly the capital of a duchy, now of a province, with 58,500 inhab. and a university founded in the 11th cent., is famed in the history of art as the home of *Antonio Allegri,* surnamed *Correggio* (1494-1534), the great master of chiaroscuro.

Outside the station stands a monument to *Giuseppe Verdi* (Pl. D, 1; p. 118), by Ettore Ximenes (1920).

The **Cathedral** (Duomo; Pl. E, 3) is an admirable example of the Lombard-Romanesque style, begun in 1058, with additions of the 13th cent.; in the dome is an *Assumption by Correggio, painted in 1526-30. Best light at midday. The ascent into the dome is fatiguing. — The *Baptistery* (Pl. E, 3), of Veronese marble, built in 1196-1302, is adorned with reliefs from Scripture by Benedetto Antèlami. In the interior (key at No. 2, opposite the S. entrance) are high-reliefs and frescoes of the 13th century. — Behind the cathedral is *San Giovanni Evangelista* (Pl. E, 3), built in 1510 (baroque façade, 1607), with fine frescoes by Correggio (1521-23, in the dome) and his pupil Parmigianino.

In the Piazza Garibaldi (Pl. D, E, 4), which forms the centre of the town and is intersected by the Via Æmilia (p. 125), are the *Palazzo del Governo* and the *Palazzo Municipale.*

The *Madonna della Steccata* (Pl. D, 3), a few paces N.W. of the Piazza Garibaldi, in the form of a Greek cross, with rounded ends, was built in 1521-39 on the model of Bramante's church of St. Peter at Rome (p. 333). The interior is also interesting.

In the Piazza della Prefettura (Pl. D, 3) is the old *Palazzo Ducale,* now the Prefettura. Adjacent is the **Palazzo della Pilotta** (Pl. D, 3), begun by the Farnese in 1583, but never completed. It contains a library, the Teatro Farnese, erected in 1628 (keys with the custodian of the antiquities), and a good collection of antiquities and pictures (week-days 10-4, adm. 3 *L.* for the antiquities, 5 *L.* for the paintings; Sun. and holidays 10-1, free; cross the courtyard and ascend the broad steps to the left).

In the entresol is the Museo di Antichità (closed in 1927), comprising a collection of coins, fine ancient bronzes, and other antiquities, partly from Velleia, a town overwhelmed by a landslip in A.D. 278.

On the first floor is the extensive **Picture Gallery** (Reale Galleria). Room II. Near the window: 371. *Francesco Penni* or *Giulio Romano.* Christ in glory, with saints; in front of the left side-wall: 355. *Holbein* (the Younger), Erasmus (1530). — Round Room III. Two colossal statues of Hercules and Bacchus with Ampelus, in basalt, from the imperial palaces at Rome (p. 309). 361, 360. *Cima da Conegliano,* Madonnas with saints. — Large Saloon (IV-VI). Copies of Correggio's Coronation of the Virgin (in San Giovanni, see above), by the *Carracci; Francesco Francia,* 123. Pietà, 130. Madonna in glory, 359. Holy Family. In the middle of the room: *Canova,* Marble statue of Marie Louise, wife of Napoleon I., Duchess of Parma in 1815-47. — Straight ahead is Room VII. Above the exit, 302. *Sebastiano del Piombo,* Pope Clement VII. — Rooms XI and XII, to the right, contain portraits of the Farnese and the Bourbons. — We return to Room III and pass to the right through Rooms XV and XVI into Rooms XVII-XXI, containing *Pictures by *Correggio:* 1 (350). Rest on the flight into Egypt ('Madonna della Scodella'; c. 1528); 3 (31). Madonna della

Scala, fresco (much injured); 4 (351). Madonna di San Girolamo, also known as 'Il Giorno' (c. 1527); 6 (353). Martyrdom of SS. Placidus, Flavia, Eutychius, and Victorinus (c. 1525); 5 (352). Descent from the Cross (c. 1525).

The custodians of the picture-gallery conduct visitors (except on Sun.) to the *Convento di San Paolo* (Pl. D, E, 2, 3), once a Benedictine nunnery. One of the rooms is adorned with *Frescoes by Correggio (lit by electricity): Diana, Cupids (the celebrated 'Putti del Correggio'), etc., his first work at Parma (1518-19).

From Parma railways run viâ Suzzara to *Mantua* (p. 78), viâ Piadena to *Brescia* (p. 39), and viâ Fornovo to *Sarzana* (p. 162).

95½ M. **Reggio Emilia** (190 ft.; Albergo Posta, 75 beds at 10-20 *L.*), a provincial capital with 49,600 inhab., was the birthplace of the poet Lodovico Ariosto (1474-1533), to whom a monument was erected in 1916 (in the Savings Bank, Via Toschi 7). The old cathedral was rebuilt in the 16th cent.; the Madonna della Chiara is a domed church of 1597.

111 M. **Mòdena** (115 ft.; railway restaurant; Regina, 50 beds; San Marco, 38 beds; Italia; tramway from the station through the Via Emilia), the Roman *Mutina*, once the capital of a duchy and now of a province, with 61,800 inhab. and a university, lies in a fertile plain between the *Secchia* and the *Panaro*.

In the Piazza Maggiore in the centre of the town, near the Via Emilia, the main street, rises the *Cathedral*, in the Romanesque style, begun in 1099 and consecrated in 1106. Note the old reliefs on the façade; also, on the altar in the crypt, a realistic Holy Family moulded in terracotta by Guido Mazzoni (1450-1518), who introduced this art at Modena. The *Torre Ghirlandina*, a campanile erected in 1224-1319, leans a little towards the choir of the cathedral, which has also settled a little.

To the N.W., in the Via Emilia, is the church of *San Giovanni Battista*, with a Pietà by Mazzoni. Farther on is a statue of the historian Lodovico Muratori (1672-1750). At the N.W. end of the street is the Albergo Arti (Palazzo dei Musei), built in 1767, with the *Biblioteca Estense* and a valuable picture-gallery, *Reale Galleria Estense* (week-days 10-4, 5 *L.*; Sun. 10-1, free). — Adjoining it on the left is the church of *Sant' Agostino;* to the right of the entrance is a Pietà by Begarelli (1498-1565). Other works in terracotta by the same notable artist are in *San Francesco* (Descent from the Cross) and *San Pietro* (Pietà). — The *Palazzo Reale*, 5 min. N.E. of the cathedral, begun in 1634, is now a military school.

Railway from Modena to *Mantua* and *Verona*, see R. 15.

118½ M. *Castelfranco d'Emilia.* — Beyond (128 M.) *Lavino* we cross the broad bed of the *Reno*, the ancient *Rhenus* or *Amnis Bononiensis*, coming down from the Apennines. On the Monte della Guardia (right) is the Madonna di San Luca (p. 137).

134 M. *Bologna*, see p. 129.

21. From Venice to Padua, Ferrara, and Bologna.

100 M. Express in 3-3¼ hrs. (83 *L.* 50, 56 *L.* 50, 33 *L.* 50 c.); ordinary train in 4¼-5½ hrs. (75 *L.*, 50 *L.* 50 c., 30 *L.*).

From Venice to (23 M.) *Padua*, see pp. 85-82. — The train skirts the *Canale di Battaglia*. To the right rise the volcanic *Colli Euganei* (1895 ft.). — 29 M. *Abăno*, with hot springs.

31 M. *Montegrotto*. Tunnel. — 34½ M. *Battaglia*, noted for its mud baths (Fango), with the château of *Cattaio*. — 37½ M. *Monsélice*, with a ruined castle, junction for Mantua (p. 78) viâ Este.

We cross the Battaglia canal. — 41½ M. *Sant'Elena-Este*. — 46 M. *Stanghella*. Fertile country. Near *Boara* we cross the *Adige*. — 50½ M. *Rovigo* (23 ft.; railway restaurant; Hotel Corona Ferrea), a provincial capital with 14,300 inhabitants. The gallery in the Accademia dei Concordi contains some good paintings of the Venetian school. Branch-line to Dossobuono (p. 78).

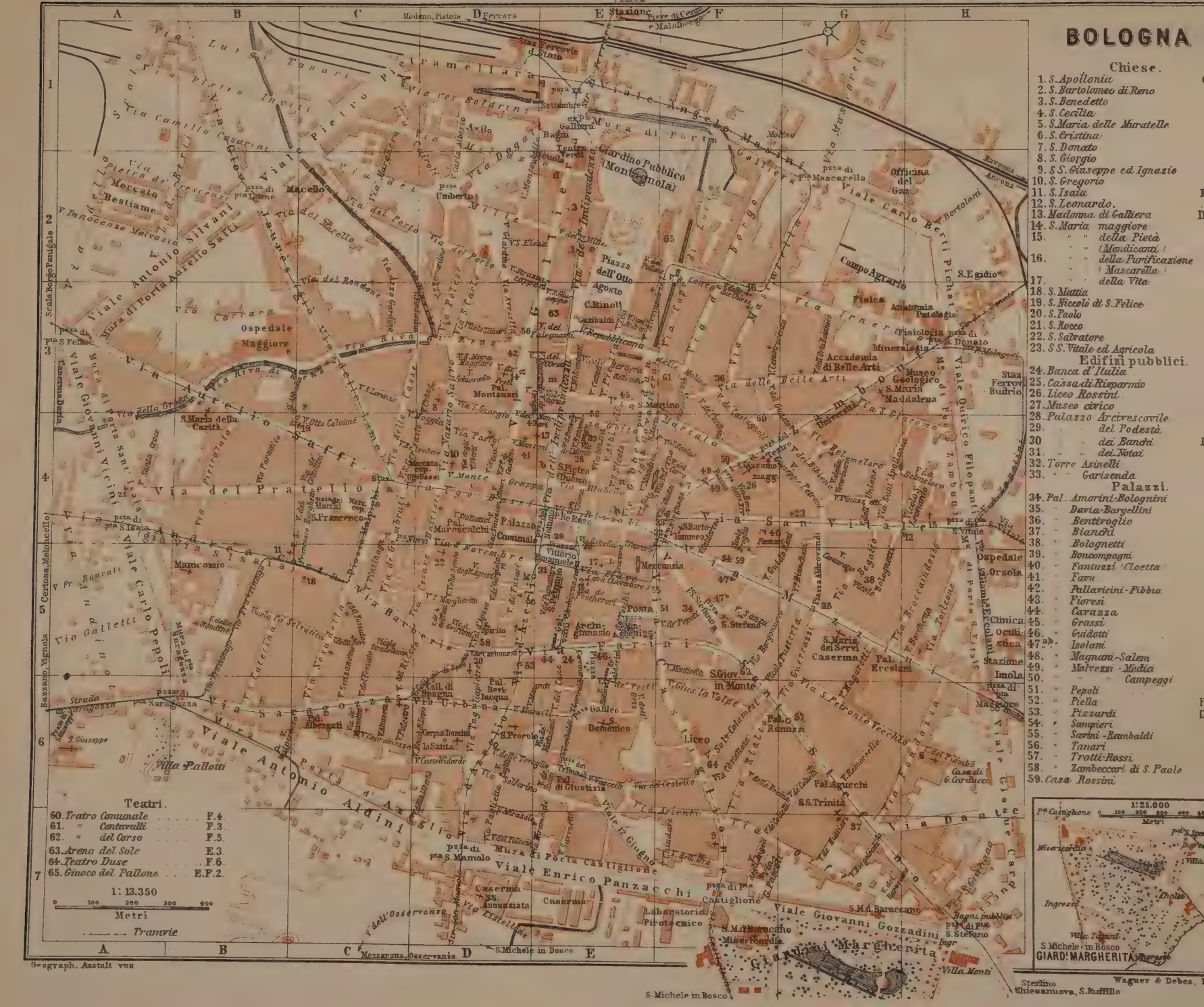
55½ M. *Arquà*. We cross the *Canal Bianco*, and reach the *Po*, the boundary between Venetia and the Emilia, which we cross to (68 M.) *Pontelagoscuro*.

70½ M. **Ferrara.** — *Railway Restaurant.* — Hotels. *Grand-Hôtel*, good, on the W. side of the castle, 100 beds at 14-18, B. 6, L. 14-20, D. 16-24 *L.*, *Europa*, 50 beds, Corso della Giovecca 49, opposite the post office, *Moderno*, Via Cortevecchia, S.W. of the Municipio, all with restaurants. — *Caffè Estense*, Piazza del Commercio, E. of the castle. — Cab per drive 5 *L.*; between the station and the town 6 *L.*; per hr. 10 *L.*, each ½ hr. more 5 *L.* — Tram from the station to the cathedral, 40 c., and thence to the Porta Romana (Borgo San Giorgio), etc. — Travel Agency at Piazza del Commercio 3, E. of the castle.

Ferrara (30 ft.), in a fertile plain, 3 M. to the S. of the Po, is the capital of a province, with sugar-refineries and other industries, and the seat of a small university and of an archbishop. Pop. 76,500. Its streets are broad and quiet, and its many palaces recall the golden period when it had a prosperous trade and was the seat of the famous court of the *Este*, one of the oldest princely families in Italy (961-1597). Under Alfonso I. (1505-34), a patron of Ariosto and Titian, the house attained the zenith of its glory. His second wife was Lucrezia Borgia; his son Hercules II. (1534-58) was the husband of Renata, daughter of Louis XII. of France; and their son Alfonso II. (1558-97) was a patron of the poet Torquato Tasso. After the death of Alfonso II. the duchy was united with the States of the Church.

The Viale Cavour, an avenue of limes, leads from the station to the town. At the end of the street rises the picturesque Castello, with its four towers, built at the end of the 14th cent., partly restored after a fire in 1554, and now used as the Prefettura. The Sala dell'Aurora contains a fine frieze of putti by pupils of Dosso Dossi.

At the S. angle of the castle is a monument to *Savonaròla*


BOLOGNA
Chiese.
1. S. Apollonia
2. S. Bartolomeo di Reno
3. S. Benedetto
4. S. Cecilia
5. S. Maria delle Muratelle
6. S. Cristina
7. S. Donato
8. S. Giorgio
9. S S. Giuseppe ed Ignazio
10. S. Gregorio
11. S. Isaia
12. S. Leonardo.
13. Madonna di Galliera
14. S. Maria maggiore
15. " " della Pietà
" " (Mendicanti)
16. " " della Purificazione
" " (Mascarella)
17. " " della Vita
18. S. Mattia
19. S. Niccolò di S. Felice
20. S. Paolo
21. S. Rocco
22. S. Salvatore
23. S S. Vitale ed Agricola
Edifizi pubblici.
24. Banca d'Italia
25. Cassa di Risparmio
26. Liceo Rossini
27. Museo civico
28. Palazzo Arcivescovile
29. " del Podestà
30 " dei Banchi
31. " dei Notai
32. Torre Asinelli
33. " Garisenda
Palazzi.
34. Pal. Amorini-Bolognini
35. " Davia-Bargellini
36. " Bentivoglio
37. " Bianchi
38. " Bolognetti
39. " Boncompagni
40. " Fantuzzi (Cloetta)
41. " Fava
42. " Pallavicini-Fibbia
43. " Fioresi
44. " Cavazza
45. " Grassi
46. " Guidotti
47. " Isolani
48. " Magnani-Salem
49. " Malvezzi-Medici
50. " " Campeggi
51. " Pepoli
52. " Piella
53. " Pizzardi
54. " Sampieri
55. " Savini-Rambaldi
56. " Tanari
57. " Trotti-Rossi
58. " Zambeccari di S. Paolo
59. Casa Rossini
Teatri.
60. Teatro Comunale F.4
61. " Contavalli F.3
62. " del Corso F.5
63. Arena del Sole E.3
64. Teatro Duse F.6
65. Giuoco del Pallone E.F.2
1: 13.350
0 100 200 300 400
Metri
Tramvie
1:25.000
Metri
Giardini Margherita
Viale Enrico Panzacchi
Viale Antonio Aldini
Viale Carlo Berti Pichat
Viale Giovanni Gozzadini
Via Indipendenza
Via Rizzoli
Via Ugo Bassi
Via Farini
Via Galliera
Via Ugo Bassi
Via Rizzoli
Via Farini
Via Galliera
Via Indipendenza

(p. 173; born at Ferrara in 1452). Farther on, in the Piazza del Commercio, is the *Palazzo del Municipio*, the earliest residence of the Este, rebuilt in the 18th century.

Near by is the **Cathedral**, with its grand Romanesque façade (12-14th cent.); the interior, redecorated in the baroque style, contains good pictures of the Ferrarese school. The handsome campanile is of the 15th century. — Opposite is the *Palazzo della Ragione*, a Gothic brick building (1321-26), still used as law-courts.

To the S.E. we reach the church of *San Francesco*, of the late 15th century. Farther S.E., Via Scandiana 23, is the *Palazzo Scandiana*, generally known as the **Palazzo Schifanoia** (15th cent.), once a château of the Este and now a museum. The principal room, with astrological frescoes by Francesco del Cossa (c. 1470) and his pupils, contains choir-books of the 15th cent.; in the ante-room, embellished with stucco mouldings, are coins, medals, etc. (adm. 10-4, Oct. to March 11-3, 2 *L.*; Sun. 12-4, free).

The N. quarter of the town, begun in 1492 by Hercules I., is intersected by two main streets, the Corso Vittorio Emanuele and the Corso di Porta Po and di Porta Mare. At their crossing are four handsome palaces, the chief being the *Palazzo Sacrati*, now *Prosperi*, and the **Palazzo dei Diamanti**, so called from its facetted stones, begun by Biaggio Rossetti in 1492 and completed in 1567. It contains the *Ateneo Civico*, with the municipal *Picture Gallery* (week-days 10-4, June to Aug. 9-11 and 3-5; adm. 1 *L.*; Sun. 10-12, free; entrance in the courtyard, on the left), where the Ferrarese school of painting, with its leading masters Dosso Dossi (c. 1479-1542) and Benvenuto Tisi, surnamed Garòfalo (1481-1559), is well represented (catalogue, 1920, 2 *L.* 50 c.).

The *House of Ariosto*, Via dell' Ariosto 67, contains memorials of the poet. His statue in the Piazza Ariostea stands on a column originally intended for a monument of Hercules I. — In the *Hospital of Sant'Anna* is shown the cell said to have been occupied by the poet Tasso, who was confined here as a madman from 1579 to 1586.

From Ferrara to *Ravenna* (p. 137), 46 M., railway in $1^3/_4$-$2^1/_2$ hrs.

The train to Bologna crosses several canals and passes through rice-fields. — 100 M. *Bologna.*

22. Bologna.

Railway Station (Pl. D, E, 1; restaurant), outside the Porta Galliera.

Hotels **Majestic* (formerly Baglioni; Pl. b, E 4), Via Indipendenza 6-8, 210 beds from 20, B. 7, L. 25, D. 30 *L.*; **Brun* (Pl. a; C, 4), Via Ugo Bassi 32, 150 beds. — Somewhat less pretending: *Stella d'Italia* (Pl. f; E, 4), Via Rizzoli 6, with a good restaurant, 150 beds from 16, B. 6, L. 18, D. 20 *L.*; *Pellegrino* (Pl. c; D, 4), Via Ugo Bassi 7, 120 beds at 15-18, B. $5^1/_2$, L. 16, D. 20 *L.*, well spoken of; *Savoia* (Pl. m; E, 3), Via Indipendenza 26, 120 beds at 12-18, B. 6, L. 15, D. 18 *L.*, with the popular restaurant Diana, good; *San Marco* (Pl. l; E, 2), Via Indipendenza 60, 130 beds, good;

Tre Re & Métropole (Pl. h; E, 4), Via Rizzoli 26, with the good restaurant Chianti, 60 beds; *Bologna* (Pl. q; D, E, 1), an 'hôtel garni' (p. xx), with restaurant, opposite the station, 180 beds; *Corona d' Oro* (Pl. n; E, 4), Via Oberdan 12, 55 beds at 12-13½ *L.*, with a popular restaurant; *Roma* (Pl. k; D, 5), Via d'Azeglio 9, 140 beds at 12-14 *L.*, well spoken of; *Corona d'Italia* (Pl. e; E, 2), Via Indipendenza 65, 45 beds at 12½ *L.* — Mosquitoes troublesome in summer. Good drinking water.

Restaurants. At the hotels (see above); **Grande Italia*, Via Indipendenza, corner of Piazza Garibaldi (Pl. E, 3), fashionable; *Fiaschetteria Toscana*, Via Ugo Bassi 13 (Pl. D, 4), good; *Gambrinus*, Via Zamboni 11 (Pl. F, G, 4, 3), plain.

Cafés (all with music in the evening). *Caffè-Ristorante San Pietro*, Via Indipendenza 5, near the Piazza del Nettuno (Pl. E, 4); *Bar Centrale*, Piazza del Nettuno, corner of Via Indipendenza; *Caffè Modernissimo*, Via Rizzoli (Pl. E, 4); *Caffè del Podestà*, Piazza Vittorio Emanuele (Pl. E, 5). — **Tea Rooms.** *Muiani*, Via Indipendenza; *Viscardi*, Via Rizzoli.

Cabs. Horse Cabs: Inside the town 4 *L.* for 10 min., each additional 5 min. 1 *L.*; from the station, 50 c. extra; trunk (not more than 50 kg.) 1 *L.* Outside the town: if not required for the return journey, 1 *L.* for the first km., then 50 c. for each additional km. — Motor Cabs: 5 *L.* for the first 500 m., then 50 c. for each additional 250 m.

Tramways (50-70 c.) from the Piazza Vittorio Emanuele (Pl. E, 4, 5) to the railway station (Pl. D, E, 1), to the Certosa and Meloncello, to Via Castiglione and San Michele (Pl. F, 7), etc.; from the Piazza Malpighi (Pl. C, 4, 5) through the Porta Saragozza (Pl. A, B, 6) to Meloncello (p. 137) and Casalecchio (p. 142), etc.

Post Office, Piazza Minghetti (Pl. E, 5). — **Alberghi Diurni** (p. xx) at the station and the Palazzo di Re Enzio (p. 131).

Theatres. *Teatro Comunale* (Pl. 60; F, 4), during the carnival only; *Teatro del Corso* (Pl. 62; F, 5); *Teatro Duse* (Pl. 64; F, 6).

Travel Agencies. *C.I.T.* (p. xvi), Piazza del Nettuno 3 A (Pl. E, 4); *Navigazione Generale Italiana*, Via Indipendenza 33 (Pl. E, 2-4); sleeping-car agency at the restaurant in the station.

English Church Services at the Hotel Brun in Oct.-Dec. and March-May. — **British Vice-Consulate,** Via Monte Grappa 6 (Pl. D, 4).

Chief Attractions (1 day): Piazza Vittorio Emanuele. San Petronio, (open all day), San Domenico (closed 12-2), Santo Stefano, Leaning Towers, Municipal Museum, Picture Gallery, Madonna di San Luca.

Bologna (165 ft.), the fortified capital of the *Emilia*, with 185,600 inhab., one of the oldest and wealthiest towns in Italy, famous for its university, where Roman law was taught to students from every part of Europe in the 11-13th cent., and where human anatomy was first studied in the 14th, now the seat of an archbishop and the headquarters of the 6th army corps, lies in a fertile plain at the foot of the Apennines, between the *Reno*, the *Aposa*, and the *Savena*. The long streets, flanked with arcades, and the palaces constructed of brick, the numerous old churches, the quaint old towers, and the town-walls of the 13-14th cent., 5½ M. in circuit, stamp the city with a striking individuality.

The Etruscans named the town *Felsina*. The Celtic Boii conquered it about 400 B.C., and the Romans planted a colony here in 189 B.C., and by both it was called *Bononia*. It belonged later to the Greek exarchate (p. 138), and then to the Lombards and the Franks. In 1112 Emp. Henry V. declared Bologna a free town. It afterwards joined the Lombard League (p. 27) and fought keenly against the Hohenstaufen, notably against

Emp. Frederick II., whose son, King Enzio, was captured in a bloody encounter at Fossalta in 1249 (see below). In 1401 the *Bentivoglio* family became masters of the city, and maintained their supremacy in protracted feuds with the Visconti (p. 27) and the popes, until Julius II. in 1506 annexed Bologna to the States of the Church. The revolts of 1831 and 1848 were quelled by the Austrians. Lastly, in 1860, the city became part of the new Kingdom of Italy. — In the history of painting *Francesco Francia* (1450-1517) was the first master who gained more than local fame. At the close of the 16th cent. *Lodovico Carracci* (1555-1619) founded a school of painting (Eclecticism), afterwards carried on by his nephews Agostino and Annibale. To this later school belonged *Guido Reni* (1574-1642), the most brilliant of all, *Domenichino*, and *Guercino*.

The life of the town centres round the *Piazza Vittorio Emanuele Secondo (Pl. E, 5), with an equestrian statue of the king, and the Piazza del Nettuno (Pl. E, 4), at right angles to each other, two of the finest squares in Italy. In the Piazza del Nettuno is an impressive fountain, by Giovanni Bologna (p. 175), with a large statue of Neptune, putti, sirens, and dolphins, executed in 1563-67.

To the W. rises the **Palazzo Comunale** (Pl. D, 4, 5), an extensive Gothic building begun about 1290, largely rebuilt in 1425-30, after a fire, and restored in 1885-87. The clock-tower was added in 1444. Over the main entrance, which was designed by Galeazzo Alessi (1548), is a bronze statue (1580) of Pope Gregory XIII., a native of Bologna. To the left, above, is a relief of the Madonna by Niccolò dall'Arca (1478).

Opposite, on the E. side of Piazza del Nettuno, is the Gothic *Palazzo di Re Enzio*, where the gallant son of Frederick II. (see above) was confined in 1249-72, solaced, it is said, by the love of the beautiful Lucia Viadagola, to whom the Bentivoglio family trace their origin. — On the N. side of the Piazza Vittorio Emanuele is the old **Palazzo del Podestà** (Pl. 29; E, 4), of 1201, almost entirely rebuilt in the early-Renaissance style in 1492-94. On the E. side of the square is the *Portico dei Banchi*, restored by Vignola (?) in 1562.

***San Petronio** (Pl. E, 5), dedicated to the patron saint of the town, was begun in the Gothic style in 1390, when it was the ambition of the prosperous city to possess the grandest church in Italy, but it was left unfinished c. 1650. Only the nave and aisles as far as the transepts were completed Of the façade only the lower part has been completed (c. 1556); the admirable sculptures of the main portal are by Iacopo della Quercia (1425-38).

The interior, the most highly developed creation in Gothic church architecture in Italy, is rich in works of art. Observe the marble screens of the chapels. In the 4th chapel on the right, stained glass of 1466; 8th chapel, Renaissance stalls of 1521; 9th chapel, statue of St. Anthony, an early work by *Sansovino*, and the miracles wrought by him, in grisaille, by *Girolamo da Treviso;* fine stained glass; 11th chapel: Assumption of Mary, a high-relief by *Tribolo* (1526), the two angels by his pupil *Properzia de' Rossi*. Opposite, on the choir wall, is a Pietà by *Vincenzo Onofri*. — Under the canopy of the choir Charles V. was crowned emperor by Pope Clement VII. in 1530. — Left Aisle. In the Fabbriceria, once the workshop, at the end of the aisle, is the small *Museo di San Petronio*

(building-plans and wooden model of the church; church vessels, etc.; week-days 10-4, 1 *L.*). The Cappella Baciocchi (5th from the high altar) has a Madonna by *Lorenzo Costa* (1492). In front of the pillar on the right of the chapel is a meridian-line drawn by Giovanni Domenico Cassini in 1656. The 8th chapel contains frescoes of 1408: Paradise, Hell, and the Magi.

To the E. of San Petronio, at Via dell'Archiginnasio No. 2, is the ***Museo Civico** (Pl. 27; E, 5), a valuable collection of prehistoric and Etruscan finds, mediæval and modern sculptures, majolica, medals, etc. Entrance under the arcades. Adm. on week-days 9-12 and 2-4 (in winter 10-1), 4 *L.*; free on Sun. and holidays 9-12. Illustrated catalogue (1923) 6 *L.*

We pass through a vestibule (ticket-office on the right) to the colonnaded court of the old *Ospedale della Morte* (1450), where ancient and mediæval inscriptions are preserved. An adjoining room contains memorials of the Napoleonic wars, the Italian wars of independence, and the Great War. — In the second court are terracotta ornaments of the 14-16th centuries.

On the first floor is the Museo d'Antichità. To the right, Rooms I & II: Prehistoric objects. — Rooms III-V: Egyptian antiquities. — Room VI: Græco-Roman antiquities; in the centre: *A. Head of Minerva, formerly thought to be a copy of the Athena Lemnia of Phidias; B. Gold ornaments; D. Vases; E. Greek portrait-head. — Room VIII: Etruscan antiquities (sculptures from a temple, 2nd cent. B.C.). — Room IX: Roman antiquities.

Room X (Monumenti della Necropoli Felsinea) contains the chief treasures of the collection. In the first section are objects of the Umbrian period (c. 800-600 B.C.), which preceded the Etruscan: vases with scratched patterns, and later with stamped ornaments; bronzes, ivories, etc. In the further section are memorials of the Etruscan period, tombstones with reliefs, and complete tombs (see especially H, with Attic amphora and superb Etruscan candelabrum in bronze); also Greek vases of the 5th cent. (imported). — Room XI (right) contains objects found in Celtic graves and Roman antiquities. — Room XII: Umbrian bronze utensils.

Next comes the Museo Medioevale e Moderno. Room XIII: Weapons and armour. — Room XIV: Majolicas of Hispano-Moresque origin, from Faenza, Gubbio, and Castelduranté; crystal of the 14th and 15th centuries. — Room XV: Enamels, ivory, and coins. — Room XVI: Sculptures (16-19th cent.). — Room XVII: Sculptures of the 8-15th cent.; by the window-wall, a bronze statue of Pope Boniface VIII. (d. 1303); tombstones of Bolognese professors. — Room XVIII: Mediæval crucifixes, etc.; Renaissance medals; in the centre, old guild-books, and an embroidered chasuble (English, 13th cent.).

The Via dell'Archiginnasio, flanked by the *Portico del Pavaglione*, a fashionable promenade, leads to the Piazza Galvani (Pl. E, 5), where a marble statue commemorates *Luigi Galvani*, the discoverer of galvanism (b. at Bologna in 1737; professor at the university; d. 1798). To the left is the *Archiginnasio*, built by the Bolognese Antonio Morandi, surnamed Terribilia, in 1562-63, occupied by the university till 1803, and now by the civic library. In the courtyard are countless coats-of-arms of former professors.

Farther S.W. the Via d'Azeglio leads to the *Palazzo Bevilacqua* (Pl. D, 6), in the style of the Florentine palaces (1481-84), with a magnificent courtyard. — To the S.W. of this is the church of *Corpus Domini* (Pl. D, 6; 'La Santa'), rebuilt in 1480, with a pretty portal and interior decorations in the baroque style (1688). — From the Via d'Azeglio the Via Marsili leads to the left to the Piazza Galileo (Pl. E, 6), which has two columns bearing statues of the

Madonna and St. Dominic and the Gothic cenotaphs of the jurists *Rolandino Passaggieri* (d. 1300) and *Egidio Foscherari*.

San Domenico (Pl. E, 6; closed 12-2; choir and chapels shown by a Dominican lay-brother) is a church of the 13-14th cent., with an unfinished façade. The interior was completely remodelled in 1728-31.

Right Aisle. The CAPPELLA DI SAN DOMENICO contains the *Tomb of St. Dominic (b. in Castile 1170, d. at Bologna 1221), a sarcophagus (Arca), with reliefs from his life, by *Niccolò Pisano* and his pupil *Fra Guglielmo* (1267); lid, adorned with garlands of fruit held by putti, and the kneeling angel on the left, by *Niccolò dall' Arca* (d. 1494); the angel on the right is an early work by *Michelangelo* (1494), to whom also are due the statuettes of SS. Petronius and Proculus on the lid. In the half-dome, the apotheosis of St. Dominic, a fresco by *Guido Reni*. — To the right of the choir, *Filippino Lippi*, Madonna (1501). — The CHOIR contains beautiful inlaid stalls (1528-50). Between the 1st and 2nd chapels to the left of the choir is the tomb (restored in 1731) of 'Hencius Rex', or King Enzio (p. 131). The passage leading to the N. side-door contains the monument of a jurist (d. 1477) by *Francesco di Simone* of Fiesole, a pupil of Verrocchio.

The *Palazzo di Giustizia*, formerly *Ruini*, begun in 1584, a little to the S., in the Piazza dei Tribunali (Pl. E, 6), has a façade in Palladio's manner, and a double staircase in the baroque style.

From San Domenico we go N. to the Piazza Minghetti (Pl. E, 5), with its bronze statue of the statesman *Marco Minghetti* (1896), the *Cassa di Risparmio* (Pl. 25; E, 5), and the post office; then across the Via Castiglione, and near the castellated *Palazzo Pèpoli* (Pl. 51; F, 5), built in 1344, turn to the right.

***Santo Stefano** (Pl. F, 5) is a group of eight edifices, the oldest of which, once the cathedral of *Santi Pietro e Paolo*, was probably founded in the late 4th century. Three of them face the street.

The present main church (CHIESA DEL CROCIFISSO; 1637) has a pulpit of the 12th cent. on its old façade; beneath the lofty choir is a Romanesque crypt (1019). — To the left is the second church, SANTO SEPOLCRO, perhaps originally a baptistery, rebuilt in the 10th or 11th cent. as an octagon with coloured brick ornamentation. It was well restored in 1880. In the twelve-sided interior a brick column adjoins each of the seven antique marble columns; an imitation of the Holy Sepulchre dates from the 12th century. — The passage to the left (opened on request) leads to the third church, the Romanesque basilica of SANTI PIETRO E PAOLO, rebuilt in 1019 and frequently altered, with exterior rebuilt in 1880-85. — Behind Santo Sepolcro is a colonnade, the so-called CORTILE DI PILATO, dating from the 11th cent.; in the centre is a marble font. — Straight on is the fifth church, the CHIESA DELLA TRINITÀ; in the centre is a row of columns with Romanesque capitals. — Turning to the right in front of the entrance to the fifth, we enter the CLOISTERS (11th cent.) of the old Celestine monastery, containing lists of soldiers killed in the War.

The Via Santo Stefano leads N.W. from the church, past the handsome Gothic **Mercanzia** (Pl. E, F, 5), of 1384, the chamber of commerce, to the PIAZZA DI PORTA RAVEGNANA (Pl. F, 4). Here are the **Leaning Towers**, the most singular structures in Bologna, built of plain brick, and used for defensive purposes. The *Torre degli Asinelli* (Pl. 32), erected about 1109 by the Asinelli beside their ancestral castle, is 318 ft. high and nearly 4 ft. out of the perpendicular. The smaller *Torre Garisenda* (Pl. 33), begun about

1110, is 154 ft. high only, but overhangs no less than 7 ft. Dante compares the giant Antæus, who stoops towards him, with the Garisenda tower (Inf. xxxi, 136). Opposite the towers is the handsome *Weavers' Guildhall* ('Arte dei Drappieri'), of 1496, altered in 1620.

From the leaning towers five streets radiate to the E. gates: the Via Castiglione and Via Santo Stefano (see p. 133), the Via Mazzini, Via San Vitale, and Via Zamboni.

To the left in the Via Mazzini (Pl. F, G, H, 5) is the church of *San Bartolomeo* (Pl. F, 4), of the 17th cent.; then, on the right (No. 19), is the *Casa Isolani* (Pl. 47a; F, 5), a baronial mansion of the 13th cent., with a jutting upper story borne by oaken beams. — Opposite, on the left (No. 24), is the *Palazzo Sampieri* (Pl. 54; F, 5), notable for its excellent frescoes by the Carracci and Guercino from the story of Hercules (gratuity). No. 26, adjacent, is the house of the composer Gioacchino Rossini (Pl. 59), who lived chiefly at Bologna in 1825-48. At No. 44, the *Palazzo Davia-Bargellini* (Pl. 35; G, 5), is the Museo d'Arte Industriale, opened in 1920, containing old furniture, works in wrought iron, church utensils, and stuffs (open on Sun. and Thurs. 9-3). Opposite is *Santa Maria dei Servi*, a Gothic church with a fine portico.

In the Via Zamboni (Pl. F, G, H, 4, 3) are (right) the *Palazzo Malvezzi-Medici* (Pl. 49; No. 13), and (left) the *Palazzo Salem* (Pl. 48; No. 20; with frescoes by the Carracci) and *Palazzo Malvezzi-Campeggi* (Pl. 50; No. 22), all of the 16th century.

San Giacomo Maggiore (Pl. F, 4), founded in 1267, altered in 1493-1509, has a fine portico of 1481 and barrel-vaulting.

The 6th chapel in the ambulatory (Cappella dei Bentivoglio) has a *Madonna, with angel musicians and four saints, *Francesco Francia's* finest work (1499); also frescoes by *Lorenzo Costa*, (left) the Triumph of fame and death, after Petrarch, and (right) Madonna enthroned with the Bentivoglio family (1488); and an equestrian relief of Annibale Bentivoglio (d. 1445) ascribed to *Niccolò dall' Arca* (1458). — Opposite, in the ambulatory, *Monument of the jurist Antonio Bentivoglio (d. 1435) by *Iacopo della Quercia*.

The sacristan shows the adjacent oratory of **Santa Cecilia** (Pl. 4, F 4; fee 1 *L.*), adorned with fine frescoes by *Lorenzo Costa*, *Francesco Francia*, and their pupils.

Farther on (right) is the *Palazzo Poggi*, with a façade by Pellegrino Tibaldi (1569), where the *University* (Pl. G, 3, 4), with its library (400,000 vols. and 5400 MSS.) and observatory, has been installed since 1803. The tower of the observatory affords a view of the town.

At Via Belle Arti 54 is the *Accadèmia di Belle Arti* (Pl. G, 3), the old Jesuit College, with art-schools and collections. Next door (No. 56), on the first floor, is the ***Picture Gallery** (*Regia Pinacotèca;* week-days 10-4, adm. 5 *L.*, Sun. and holidays 9-12, free). Among its treasures are masterpieces of the Bolognese school and Raphael's St. Cecilia. Catalogue (1922) 15 *L.*

Room 2, on the right. Tuscan painters of the 14th century:

102. School of *Giotto,* Madonna with saints and angels, a winged altarpiece. — Room 3, at the end of Room 2, on the left. Bolognese painters of the 14-15th centuries: *Vitale dalle Madonne, Simone dai Crocifissi,* etc.

We ascend the stairs straight ahead, traverse a corridor (Rooms 4 & 5), and at the end of it turn to the right.

Room 6. Precursors and successors of Francesco Francia (p. 131): 83 (on an easel), *Francesco Francia,* Christ mourned by angels; left, 204. *Timoteo Viti,* Mary Magdalene. — *Lorenzo Costa,* 65. Saints, 392. Madonna; between them, 64. *Francesco del Cossa,* Madonna with SS. Petronius and John the Evangelist (tempera).

Right, Room 7. Important works by *Francia* (p. 131): left wall, 79. Annunciation, with SS. John the Baptist and Jerome; 80, 372. Madonna enthroned with saints; *78. Madonna enthroned with saints, an angelic musician, and the worshipping donor; on easels, 499. The Madonna and St. Francis of Assisi, 586. Two niello Paxes by *Francia,* who was originally a goldsmith. — Right wall, 197. *Perugino,* The Madonna in glory, with four saints; on easels, 294. *Francia-bigio,* Madonna, 817. *Garofalo,* Mystical marriage of St. Catherine.

Room 8, straight ahead, contains the gem of the collection: **152. *Raphael,* St. Cecilia, patroness of musicians, surrounded by four saints, her hands holding an organ, her eyes raised to heaven, where six angels continue the melody in song. The picture was painted c. 1515. — On the left of the entrance, 575. *Pellegrino Tibaldi,* The Pierides competing with the Muses; 210. *Giulio Romano,* The youthful John the Baptist (after Raphael); 216. *Innocenzo da Imola,* Mater Misericordiæ; 133. *Bagnacavallo,* Holy Family. — 194. *Pellegrino Tibaldi,* Mystical marriage of St. Catherine; 574. *Dionisio Calvaert,* Vigilance; 278. *Cotignola,* Madonna (with a predella).

Room 9 (Carracci Room). Left, 34. *Agostino Carracci,* Communion of St. Jerome. — 47. *Lodovico Carracci,* Conversion of St. Paul; 36. *Annibale Carracci,* Madonna; *48. *L. Carracci,* Madonna degli Scalzi (the Virgin with SS. Francis and Jerome); 39, 40. *Annibale Carracci,* Annunciation; 12. *Guercino,* William of Aquitaine receiving the religious habit from St. Felix; 42. *L. Carracci,* Madonna. — *116. *Parmigianino,* St. Margaret. — Two more works (Nos. 38 & 44) by *Annibale* and *Lodovico Carracci; Gaetano Gandolfi* (the last follower of the Carracci), Marriage at Cana; 45. *L. Carracci,* Nativity of St. John the Baptist. — We now descend the stairs.

Room 10. Important works by *Guido Reni:* left, 137. Samson victorious; 135. Massacre of the Innocents; 139. Sant'Andrea Corsini; *134. Madonna della Pietà, with SS. Petronius, Charles Borromeo, Dominic, Francis, and Proculus at her feet (1616); 140. St. Sebastian; *136. Crucifixion, with the Virgin, Mary Magdalene, and St. John; near the stairs, 142. Ecce Homo (pastel). Works by Guido Reni's contemporaries.

The new wing, on the left, comprises five large and six small rooms. The first three rooms contain works of the later period of eclecticism (p. 131). Room 11. *A. Tiarini, G. Cavedone.* — Room 12. *Guercino, A. Tiarini.* — Room 13. *Dionisio Calvaert, P. Facini.* — Room 14. Venetian School: *Bassano, Tintoretto, Palma Giovane,* and *Sebastiano Ricci.*

The fine octagonal Room 15 (Tribuna) contains sculptures by *Canova, A. Algardi,* and *G. Mazza,* and the chief works of the eclectic school: right, *L. Carracci,* St. Roch, Transfiguration; 2. *Francesco Albani,* Baptism of Christ; 138. *Guido Reni,* Madonna del Rosario, with the patron saints of Bologna; 576. *P. Tibaldi,* Lucrece; *Antonio Calza,* Two battle-pictures; 13. *Guercino,* Two Carthusians in the desert; *Domenichino,* *207. Madonna del Rosario, *206. Martyrdom of St. Agnes.

We return through the six small rooms. Rooms 16 & 17. Venetian School: *Vivarini* (205), *Cima da Conegliano* (61), *Titian* (Portrait of a gentleman); *Bernardo Strozzi.* — Room 18. *M. Preti,* Two old men. — Room 19. 778. *Marco Zoppo,* St. Jerome. — Room 21. *Guercino, G. M. Crespi,* etc.

At the end of Room 2 we descend some steps on the left and enter two rooms (22 & 23) with Bolognese portraits of the 17th cent. and a larger room (24) with furniture and paintings of the 18th (*G. M. Crespi, Gaetano* and *Ubaldo Gandolfi*).

Before the steps at the end of Room 3 are other corridors and rooms (25 & 26; on the left) containing works of the Ferrarese School, other Italian masters (360. *Niccolò da Foligno,* Adoration of the Child, with the Annunciation on the back), and foreign works. Then follows the gallery of modern art.

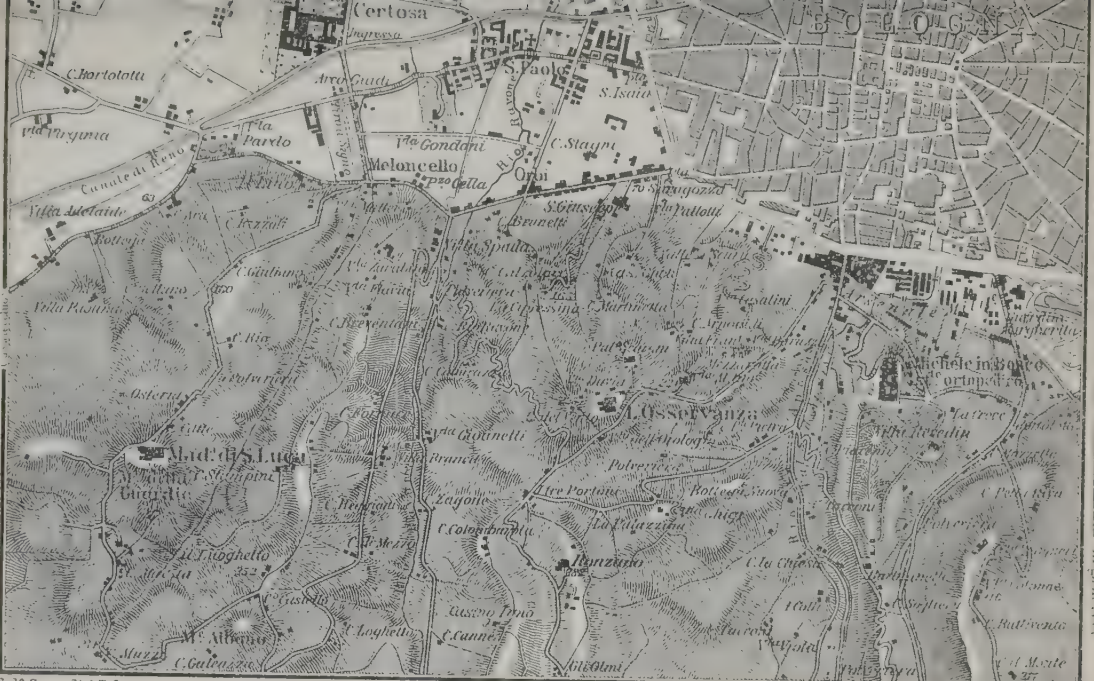
On the 2nd floor is a collection of drawings, pastels, stage designs, and engravings.

We now follow the Via Belle Arti to the *Palazzo Bentivoglio* (Pl. 36, F 3; 2nd half of 17th cent.) and *San Martino* (Pl. E, F, 3), a Carmelite church in the Gothic style (1313), containing (1st chapel on the left) a Madonna and saints by Francesco Francia.

Between San Martino and the Piazza del Nettuno lies the **Cathedral of San Pietro** (Pl. E, 4), founded in 910, with a choir by Domenico Tibaldi (1575) and a nave rebuilt in the baroque style after 1605. The courtyard of the adjoining *Archbishop's Palace* (Pl. 28) is also by Tibaldi. — Close by, in the Via Manzoni, is the small church of *Madonna di Galliera* (Pl. 13; D, E, 4), with a fine early-Renaissance façade of brick (1510-18). — Opposite is the *Palazzo Fava* (Pl. 41; 1483), with frescoes by the Carracci from the myths of Jason and Æneas.

To the S.E. of the city are the *Giardini Margherita,* a favourite promenade (Pl. F, G, H, 7).

About 5 min. N. of the Giardini, in the Viale Carducci, is the house once occupied by the poet Giosuè Carducci (1835-1907; Pl. H, 6), now the


Certosa
S. Paolo
S. Isaia
C. Hortolotti
Via Murgma
Via Parolo
Via Gondoni
C. Stagni
Meloncello
Orti
Canale di Reno
Villa Adelaide
C. Brunetti
Villa Spada
C. Giulimo
Villa Pasubio
Osteria
Madonna di S. Luca
Giardino
Osservanza
Via Colombarola
Via Polazzina
Via Chiesa
Via Gallo
Via Olmi
Monte
Fed° Sauer dis° Bologna
Geogr. Anst. v. Wagner & Debes, Leipzig

RAVENNA

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Metri

1 *Cassa di Risparmio* D 4

Chiese:

2 *S. Croce* C 2
3 *S. Eufemia* B 3
4 *S. Girolamo* C 5
5 *S. Giustina* C 5
6 *S. Maria Maddalena* D 5
7 *S. Maria Maggiore* C 3
8 *S. Maria dei Suffragi* D 4
9 *S. Michele in Africisco* D 4

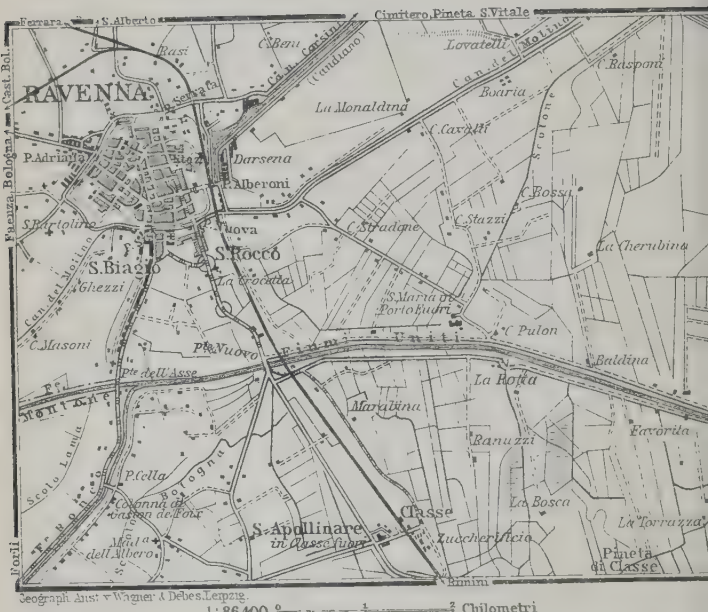
Palazzi:

10 *degli Esarchi* E 5
11 *dei Polentani ora Fabri* D 5
12 " " *ora Bellenghi* D 5
13 " " D 7
14 *Ginanni - Fantuzzi* C 5
15 *Governativo* D 4
16 *Municipale* D 4
17 *Rasponi ora Cooperative* D 5
18 " *già Balbi* C 5
19 " *delle Teste* C 4
20 *Spreti ora del Municipio* D 3

21 *R. Istituto Tecnico* D 5
22 *Seminario Arcivescovile* C 5
23 *Sepolcro di Dante* D 5
24 " " *Galla Placidia* C 2
25 *Teatro Mariani* D 3
26 *Torre Comunale* D 3

A
B
1
2
3
4
5
6
7
Via Vallona
Sobborgo Aurelio Saffi
Via Rasponi
Via Cavour
Via Gioacchino Rasponi
Via Corrado Ricci
Via Alfredo Baccarini
Via Ippolito Pederzini
Via Ferruccio Pasolini
Via Ferruccio Pasolini Abbandonato
Via Alberto Mario
Via Vittorio Emanuele
Via Giuseppe Mazzini
Via Giuseppe Garibaldi
Via Vittorio Emanuele Orientale
Via Fratelli Rosselli
Via Fratelli Bandiera
Via Fratelli Spadazzi
Via Fratelli Cairoli
Via Fratelli Cervi

Castelbolognese Ferrara
D
E
F
G
Rotonda
Sep. di Teodorico
Strada di Circonvallazione alla Rocca
Strada Nuova
Strada del Cimitero
Cimitero
Pta Nuova d. Veneziani
Pta Serrata
S. Vittore
Cazzometro
Rocca
Rocca di Braucaleone
Via Giulio II
Via Tamburini
Via Alighieri
Via Rocca al Fossi
S. Giov. Battista
Darsena Baccarini
Darsena
Magazzeni
Comando Case di Div.
Stanghellini
Via Paolo Costa
Beatrice Alighieri
Giardino Pubblico
Monumento Farini
Stazione
SS. Nicandro e Marciano
S. M. Spirito Cosmedin
Via Luigi Carlo Farini
Viale Luigi Carlo Farini
Pass. Radetzky Garibaldi
S. Giov. Evangelista
Osped. civile
Piazza Emanuele
Teatro Alighieri
Posta
Via Angelo Mariani
S. Apollinare Nuovo
Ruderi di Pal. di Teodorico
Barr. del Cardinale Alberoni
Via Alberoni
S. Francesco
Via Gioacchino Guaccimanni
Teatro dei Filodrammatici
Ricovero Garibaldi
Piazza d'Armi
Ippodromo
S. Maria in Porto
S. Agata
Via Cerchio
Monastero di Porto
Via Costantino Nigrelli
Via Cavour
Via Sette Gallieri
Pal. Lovatelli
Giuoco d. Pallone
Pta Medioevale
Pta Nuova
Pta Sisi
Canale Naviglio
Mulino Lovatelli
Via Rocca
S. Rocco
Mucello
Colonna di Gaston de Foix
Forlì
Rimini
Wagner & Debes Leipzig


Ferrara
S. Alberto
Cimitero, Pineta S. Vitale
Lovatelli
Rasponi
RAVENNA
Basi
C. Beni
Can. Canino (Candiano)
Can. del Molino
Scolo Fossa
La Monaldina
Boaria
C. Cavalli
Fiume Montone
P. Adriana
Darsena
Alberoni
C. Bossi
S. Bartolino
Nuova
C. Stradone
C. Stazzi
La Cherubina
S. Biagio
S. Rocco
Ghezzi
La Crocetta
Can. del Molino
S. Maria in Portofuori
C. Masoni
Pte. Nuovo
C. Pulon
Fiume Uniti
Baldina
Pte. dell'Asse
La Rotta
Fiume Montone
Mariana
Ranuzzi
Favorita
Scolo Lama
P. Cella
Colonna di Vasari detta Foix
La Bosca
Classe
S. Apollinare in Classe fuori
Zuccherificio
La Torrazza
Mura dell'Albero
Pineta di Classe
Rimini
Forlì
Geograph. Anst. v. Wagner & Debes, Leipzig.
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Chilometri

Carducci Museum.— About ¼ hr. S.W. of the Porta Castiglione (tram) is the monastery of *San Michele in Bosco* (440 ft.), now an orthopædic institute, which commands a fine view of the town.

To the W. of the Porta Sant' Isaia (Pl. A, 4), on the site of an Etruscan burial-ground, is (1 M.) the **Certosa,** a Carthusian monastery founded in 1333, but converted in 1801 into a cemetery (Campo Santo), with ancient and modern cloisters, imposing colonnades, and old and new monuments. The entrance (8-6, in winter 9-4 or 5) is on the E. side, 3 min. from the tramway station.

Outside the Porta Saragozza (Pl. A, B, 6) a colonnade built in 1674-1739, over 2 M. long, with a branch leading to the Certosa, ascends by *Meloncello* (1 M.; tram, see p. 130) to the pilgrimage-church of **Madonna di San Luca** (950 ft.). The *View, particularly from the S. ascent to the portal of the church, is remarkably fine and extends from the Apennines to the Adriatic. In very clear weather the Alps are visible to the N.

From Bologna to *Modena*, *Parma*, and *Milan*, see R. 20; to *Ferrara*, *Padua*, and *Venice*, see R. 21; to *Ravenna*, see below; to *Pistoia* and *Florence*, see R. 23; to *Rome* and *Naples*, see R. 34.

Excursion to Ravenna.

From Bologna to Ravenna, 52 M., railway in $1^3/_4$-$2^1/_2$ hrs. (40 *L.*, 27 *L.* 50, 16 *L.* 20 c.). Chief stations (22 M.) *Imola* and (26 M.) *Castel Bolognese* (p. 233; railway restaurant), where we change for the branch-line to Ravenna. — From Ferrara to Ravenna, see p. 129. — From Ravenna to Florence, 84 M. in $4^1/_2$-$5^1/_2$ hrs.: viâ (22 M.) Russi to Faenza, thence as described on p. 233.

Ravenna. — Hotels. *Royal San Marco* (Pl. a; E, 4), Via Farini, 75 beds at 15 30, B. 6, L. 20, D. 25 *L.*, good; *Byron Centrale Roma*, Via Urbano Rattazzi (Pl. D, 4), 60 beds, well spoken of; *Commercio* (Pl. d; D, 4), Via Mentana, 20 beds, fair, *Pellegrino* (Pl. c; D, 3), Via Ponte Marino 2, plain, both with restaurants. — *Ristorante Bella Venezia.* — Moderately good drinking water. Mosquitoes troublesome in summer.

Cabs. Horse-cabs: per drive 4 *L.* (at night 1 *L.* extra); first hour 8 *L.*, each ¼ hr. more 1 *L.*; outside the town 15 *L.* for the first hour. — Motor cabs: for a short drive, 5 *L.*; $2^1/_2$ *L.* per km.

Chief Attractions (1 day; churches closed 12-2 p.m.). San Vitale, Tomb of Galla Placidia, Museum, Cathedral, Baptistery of the Orthodox, Sant' Apollinare Nuovo, Tomb of Theodoric, Sant' Apollinare in Classe Fuori.

Ravenna (13 ft.), the quiet capital of a province and seat of an archbishop, with 29,600 inhab., originally a lagoon-city and a seaport, like Venice, is now connected with the sea by a canal 6 M. long.

Ravenna was enlarged by Augustus as a harbour for the Adriatic fleet (*Portus Classis*). The prosperity of Ravenna begins in 402, when the imperial court, converted to Christianity, transferred its seat from Milan (p. 26) to this safer lagoon-city. During the stormy times of the barbarian migrations, under *Honorius* (p. xxvii) and his sister *Galla Placidia*, widow of Constantius, who acted here as regent during the minority of her son Valentinian III. until her death (450), there was great

building activity at Ravenna, and the art of mosaic decoration was zealously practised. After the death of Odoacer (p. xxvii), the Ostrogoth *Theodoric* (493-526), who had been educated at Constantinople, brought new glory to Ravenna, where he built several churches for the Arian creed, which the Ostrogoths professed, and an imperial palace. The Goths having been overthrown by Belisarius, who conquered the town in 539 for the emperor *Justinian* (527-565), Ravenna was governed for two centuries by Byzantine exarchs, when, under the protection of the emperors, it enjoyed a third period of prosperity and witnessed the introduction of the Byzantine style. Ravenna thus affords an admirable survey of the progress of art in Italy during the early middle ages. The exarchs were in their turn expelled by the Lombards in 751. In 1297 the Ghibelline *Polenta* family obtained the supreme power, but were superseded by the Venetians in 1441. From 1509 to 1860 Ravenna belonged to the States of the Church.

On our way from the station (Pl. G, 3) into the town we pass the church of *San Giovanni Evangelista* (Pl. F, 4), built by the Empress Galla Placidia in 424, and now freed from its 18th cent. additions. The entrance (visitors knock) is on the left, next to the hospital (gratuity $^1/_2$-1 *L.*). Crossing the Corso Giuseppe Garibaldi (p. 140), we follow the Viale Luigi Carlo Farini (with the Baptistery of the Arians and San Spirito a little to the N.; p. 141) to the Piazza Vittorio Emanuele (Pl. D, 4), in the centre of the town. Here in front of the *Palazzo Municipale* (Pl. 16) stand two granite columns, erected by the Venetians in 1483, with statues of SS. Apollinaris and Vitalis. Adjoining is a colonnade of eight granite columns, a relic perhaps of the church of Sant'Andrea dei Goti.

Farther on is the Piazza Venti Settembre (Pl. C, D, 4), with a granite column of 1609. We now follow the Via Cavour to the N.W., and then the Via Cesare Grossi to the right, leading to a courtyard with old stone sarcophagi. From here we enter the museum (see p. 139) and church of San Vitale.

***San Vitale** (Pl. C, 3), an outwardly unadorned building, begun in the reign of Theodoric by Archbishop Ecclesius, and consecrated by St. Maximian in 547, is an octagonal domed structure (114 ft. in diameter), with an E. choir-apse between circular chapels (to the right of the present entrance), and a narthex adjoining the church obliquely on the W. side. It is interesting on account of its structure and the admirable Byzantine mosaics it contains.

The Interior (gratuity $^1/_2$-1 *L.*) was purged of later additions in 1898-1902 (with the exception of the baroque frescoes in the dome). It is divided by eight pillars into a central space and an ambulatory. Between the pillars are semicircular niches with pairs of columns and round arches, opening below on the ambulatory and above on the gallery. The pavement has been raised in course of time about $2^1/_2$ ft. above the original level. The *Mosaics* in the choir-apse represent, below, on the right and left, Emp. Justinian and his consort Theodora, with their suite, and Archbishop Maximian beside the emperor; above is Christ enthroned on the globe, with St. Vitalis on the left and St. Ecclesius on the right. The *Altar* is of translucent oriental alabaster. By the entrance to the choir-apse are two fine Roman *Reliefs* from a temple of Neptune. In the ambulatory, and in the Cappella Sancta Sanctorum (right of the choir) are early-Christian sarcophagi. The gallery is reached through the museum.

Behind San Vitale lies the **Burial Chapel of Galla Placidia** (Pl. 24, C 2; fee 30-50 c.), erected about 440 in the form of a Latin cross, with a dome. The interior, the pavement of which has gradually risen about 5 ft. above the original level, was restored in 1899-1912, when it received a new marble facing and alabaster windows. The *Mosaics on a blue ground are among the finest in Ravenna: a Cross, symbols of the Evangelists, and figures of Apostles; specially admirable is Christ as a young shepherd (over the door). At the back are marble sarcophagi supposed to contain the remains of Galla Placidia, Emp. Constantius III., and Valentinian III.; they were, however, all buried below the floor.

The small portico opposite the entrance to the church of San Vitale leads to the cloisters of the former monastery of San Vitale, which now contain the **Museo Nazionale di Antichità** (Pl. C, 2, 3). Visitors are shown round on week-days 9-12 and 2-5 or 6, on Sun. and holidays 9-12; 1 *L.*

The first cloister and three rooms adjoining it on the S.W. contain antique inscriptions and architectural and sculptural fragments (in the middle room, on the right, are two fragments of a bas-relief representing the Apotheosis of Augustus; on the left, fragments of a Hellenistic bas-relief of Amphion and Zethos). — Second cloister: Sculptures ranging from primitive Christian times to the baroque period (the sequence begins on the left). — The first floor is ascended by stairs on the right of the corridor between the two cloisters. Rooms II-IV: Fine old ivories, including a diptych of the 6th cent.; also, in Room III, a marble head of Gaston de Foix (?; comp. p. 33), and, in a glass-case, remains of a cuirass (Theodoric's?) inlaid with gold, and other old ornaments; in Room IV, bronze figurines and majolica.

To the S.W. of Piazza Venti Settembre is the **Cathedral** (*Duomo* or *Sant'Orso;* Pl. C, 5), built in 1734-44 on the site of a church with double aisles founded by Bishop Ursus (d. 396), of which only the campanile and the crypt (inaccessible) now remain. In the interior (closed 12-3), on the right of the nave, is the cathedral pulpit (6th cent.), reconstructed from old marble slabs with figures of animals. In the 2nd chapel on the right and in the right transept are several early-Christian marble sarcophagi. On the right of the high altar is an ancient silver cross, much restored.

Adjoining the cathedral is the **Baptistery of the Orthodox** (Pl. C, 5; custodian, Via del Battistero 2; gratuity $^1/_2$-1 *L.*), of the 5th century. The *Mosaics (partly restored) inside the dome, representing the Baptism of Christ, etc., are among the oldest and finest in Ravenna. The upper wall-arcades are embellished with figures of prophets (?) in stucco. The font is of the 16th cent., but its enclosure is ancient.

The **Archbishop's Palace** (Pl. C, 5) contains on the first floor, to the left, the *Cappella di San Pier Crisologo,* with fine mosaics of the 5-12th cent., and the so-called *Throne of Archbishop Maximian (p. 138), with reliefs in ivory, an Egyptian work of the 6th cent. (gratuity 1 *L.*).

At the beginning of the Via Alfredo Baccarini, which leads to the Porta San Mamante, is the **Accadèmia di Belle Arti** (Pl. D, 5; No. 3 A, on the right), containing a gallery of pictures and sculptures, notably the monument of Guidarello Guidarelli (d. 1501), by Tullio Lombardi (open week-days 9-1, 1 *L.*; Sun. 9-11, free). No. 5 in the same street is the secularized Camaldolese monastery of **Classe** (Pl. D, 6), with the *Biblioteca Comunale.*

To the E. lies the church of *Sant' Agata* (Pl. D, 6; entrance at Via Giuseppe Mazzini 46), a basilica of the 5-6th cent., with nave and aisles, rebuilt, including the round campanile, in 1476-94. A little way to the N. is the Piazza Byron (Pl. D, 5), in which are the *Palazzo Rasponi* (Pl. 17), where Byron lived in 1819, and the church of **San Francesco** (Pl. D, 5), which belonged to the Franciscans from 1261 to 1810. The interior was restored in 1920-1921, in the style of the 14th century. At the end of the left aisle is a fresco, also of the 14th cent., apparently a portrait of Dante. — To the N. of the façade is the *Sepolcreto di Braccioforte,* a small courtyard with early Christian sarcophagi. Adjoining, within a domed chapel rebuilt in 1780, is **Dante's Tomb** (Pl. 23), erected in 1482, with a long Latin inscription of 1357. A marble urn in the sarcophagus contains the poet's remains. Exiled from Florence, the poet obtained his last refuge from Guido da Polenta at Ravenna, where he died in 1321. Of his original grave near the N. wall of the church no trace remains. Behind the tomb is the *Dante Museum* (opened by the custodian), containing memorials of the jubilee festival of 1921.

Farther E., in the Corso Giuseppe Garibaldi, is the basilica of ***Sant' Apollinare Nuovo** (Pl. E, F, 4, 5), erected after 500 by Theodoric as an Arian cathedral, but ceded to the Roman Catholics in 560. The atrium and the apse were removed in the 16th and 18th cent.; but the nave, with its twenty-four marble columns from Constantinople, and mosaics of the 6th cent., restored in 1899, still presents a rare example of church decoration (apart from the ceiling) of the early-Christian period. The sacristan, who shows also the Palace of the Exarchs, lives at No. 39 (gratuity $^1/_2$-1 *L.*).

The mosaics represent: (left wall) the Roman seaport of Classis (p. 137); (right) Ravenna with its churches and the palace of Theodoric, and saints in Byzantine costume; above them, prophets; and, still higher, scenes from the New Testament. Above the little door (mostly used as the entrance), at the beginning of the right aisle, is a portrait in mosaic of Emp. Justinian. A chapel in the left aisle has been fitted up as a war memorial.

At the corner of the Via Alberoni, a few paces to the S. of Sant'Apollinare, are some remains of the *Palace of the Exarchs* (Pl. 10, E 5; see p. 138), including an elaborate façade with a central projection, three round-arched portals, a central niche in the upper story flanked by blind arcades, and the bases of two round towers, all freely restored in 1898. — In the Via Alberoni are the foundations of the *Palace of Theodoric* (Pl. F, 4, 5).

Still farther S., at Corso Garibaldi 7, is *Santa Maria in Porto* (Pl. F, 6), a basilica with nave and aisles, erected in 1553, with a façade of 1784. It was built in place of and is embellished with ornamentations from the church of Santa Maria in Porto Fuori (p. 142). The *Monastero di Porto* (Pl. F, 6; about 1500), adjoining Santa Maria in Porto, has two-storied cloisters and a fine loggia on the E. front.

We follow the Corso Giuseppe Garibaldi N. to the Piazza Anita Garibaldi, then the Viale Luigi Carlo Farini (p. 138) to the left, and the Vicolo degli Ariani to the right. Here are situated the basilica of *Spirito Santo* (Pl. E, 3, 4), built by Theodoric for the Arian bishops, and the old Baptistery of the Arians, afterwards *Santa Maria in Cosmedin*, with a dome adorned with mosaics of the 6th cent., much restored (Baptism of Christ; key kept by the custodian of Spirito Santo, who lives at No. 8).

At the N. end of the Corso Giuseppe Garibaldi is the *Porta Serrata* (Pl. D, E, 1). Directly in front, on the left, is the pillared basilica of *San Vittore*, with blind arcades, erected in the 5th cent. and restored in 1906. About 10 min. E. of the Porta Serrata, just beyond the railway-crossing (where the custodian's lodge is on the left; fee 50 c.), is the ***Tomb of Theodoric** (Pl. G, 1), probably erected by Theodoric himself about 520, and afterwards converted into the Rom. Cath. chapel of *Santa Maria della Rotonda*. The building is a decagon, in the Syrian rather than the Roman style, in two stories, with a flat dome, 36 ft. in diameter, consisting of a single huge block of stone. The upper story is occupied by a circular chamber, with a projection for the altar. The two flights of steps added in 1776 were recently broken off.

Sant'Apollinare in Classe, 3 M. to the S.E. of Porta Nuova (see the small map, p. 137), may be reached by carriage (p. 137), or by the Rimini line (Classe station; fares 3 *L.*, 2 *L.* 20, 1 *L.* 60 c.). The tramway service to Classe is very infrequent.

***Sant' Apollinare in Classe Fuori**, with its vestibule and round campanile, begun under Archbishop Ursicinus (535-538) outside the gates of Classis (p. 137), was consecrated in 549, restored in 1779, and freed from encroaching buildings in 1904. It is the largest and best preserved basilica of Ravenna.

The spacious INTERIOR (50 c.-1 *L.*) rests on twenty-four Byzantine columns of veined marble. The open roof has been restored. The walls have been covered since the 18th cent. with medallion-portraits of bishops and archbishops of Ravenna. The aisles, originally panelled with marble, contain sarcophagi of archbishops from the 5th to the 8th century. An inscription in the centre of the left wall records the penance done here by Emp. Otho III. in 1001. The crypt (12th cent.) has a window with an ancient bronze grating (visible outside also). — In the apse and on the rood-arch are restored mosaics (6-7th cent.): a symbolical representation of the Transfiguration; St. Apollinaris; Sacrifices of Abel, Melchisedech, and Abraham; Archbishop Reparatus before the Emperor; etc.

About $2^{1}/_{2}$ M. to the S.E. of Sant'Apollinare (p. 141) are relics of the once famous pine-grove, the *Pineta,* seriously thinned by frost and fire. We reach it by following the high-road and then turning to the left across the railway.

Nearly 2 M. to the S.E. of the Porta Nuova (take the first road to the left, and, after 15-20 min., that to the right), near the ancient harbour of Ravenna, which has been entirely silted up since 1736, lies *Santa Maria in Porto Fuori,* a columnar basilica with an open roof, founded in 1096 and altered in 1300 (knock on the door to the right; gratuity $^{1}/_{2}$-1 *L.*). The choir and side-chapels contain beautiful frescoes of the 14th cent.; the left chapel has an early-Christian sarcophagus (3rd cent.). The massive base of the campanile (1173-87) belonged perhaps to a lighthouse.

23. From Bologna viâ Pistoia to Florence.

$82^{1}/_{2}$ M. Express in $3^{1}/_{4}$-$4^{1}/_{4}$ hrs. (69 *L.* 50 c., 47 *L.*, 28 *L.*); ordinary train in 5 hrs. (62 *L.* 50, 42 *L.* 50 c., 25 *L.*). This boldly constructed line, electrified in 1927, affords fine views of the valleys and gorges of the Apennines (chiefly to the left), and later of the rich plains of Tuscany. — A more direct line running through the tunnel of Vernio ($11^{1}/_{2}$ M. long) and through the Val di Bisenzio, which debouches at Prato (p. 168), is under construction.

Bologna, see p. 129. — The train crosses the *Reno* (p. 130) and ascends its left bank. — Beyond (6 M.) *Casalecchio di Reno* the valley contracts. — 12 M. *Sasso.* — 17 M. *Marzabotto* (443 ft.), with the remains of the Etruscan town *Misa.* From this point to Pracchia there are twenty-two tunnels. — 29 M. *Riola;* on the left rise the abrupt peaks of *Monte Ovolo* and *Monte Vigese* (3580 ft.). Prettily situated on the right bank is the château of *Savignano.* — 37 M. *Bagni della Porretta* (1155 ft.; Hotel Helvetia), with sulphur and salt springs, frequented in summer. The romantic ravine of the Reno above Porretta abounds in waterfalls in spring.

46 M. *Pracchia* (2030 ft.) is the highest point on the line. We penetrate the watershed between the Adriatic and the Tyrrhenian Sea by a tunnel $1^{1}/_{2}$ M. long, and enter the valley of the *Ombrone,* which we cross by a lofty viaduct. Tunnels and viaducts follow in rapid succession. Superb *Views. — At ($50^{1}/_{2}$ M.) *Corbezzi* the fertile plain of Tuscany is revealed. Far below lies Pistoia.

61 M. *Pistoia,* and thence to *Florence,* see p. 168.

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24. From Paris viâ Marseilles and the Riviera to Genoa.

791 M. Railway (P.L.M. as far as Ventimiglia) in 25$^3/_4$-34 hrs. by rapide, in 26$^1/_2$-35 hrs. by express. — Trains de luxe (Calais-Mediterranean Express) from Calais (Blue Train) and Paris to Nice, Mentone, and Ventimiglia. — Passport and customs examination at Ventimiglia.

For a detailed description of the French portion of the route, see Baedeker's 'Northern France' and 'Southern France'.

A. From Paris to Marseilles.

536 M. Rapide in 12$^1/_2$-14 hrs., express in 16-17$^3/_4$ hrs.—Views to the right.

196 M. *Dijon* (railway restaurant). — 273 M. *Mâcon* (restaurant). — 318 M. *Lyon-Perrache* (restaurant). — 463 M. *Avignon* (restaurant).

536 M. **Marseilles.** — *Railway Restaurant* and *Terminus-Hôtel P.-L.-M.*, at the Gare St-Charles, the main station. — Hotels. *Louvre & de la Paix*, *Noailles*, 49 and 64 Rue Cannebière, *Splendid*, 61 Boulevard Dugoumier, near the Gare St-Charles, *Grand-Hôtel*, 66 Rue Cannebière, all first-class; *Régina*, Place Sadi-Carnot; *Bordeaux & d'Orient*, 41 Boulevard Dugoumier, near the Gare St-Charles; *Bristol*, 19-23 Rue Cannebière, *Nouvel-Hôtel & Astoria*, 10 Boulevard Garibaldi, both hôtels meublés (p. xx). — Outside the town, to the S., on the Corniche road (see below), *La Réserve Palace Hotel*, of the highest class, with restaurant. — Official Inquiry Office, 2 Rue Paradis. — Travel Agencies. *Thos. Cook & Son*, *American Express Co.*, *C.I.T.* (p. xvi), 67, 24, and 50 Rue Cannebière.

Marseilles is the chief seaport and, with 665,000 inhab., the second largest city in France. Though one of the oldest towns in W. Europe, it has neither classical nor mediæval remains of importance. The chief 'lions' are the splendid boulevard, the *Cannebière;* the Bourse; the docks, consisting of the Vieux-Port and the Bassins de la Joliette, du Lazaret, d'Arenc, etc.; the *Cathedral* of Ste-Marie-Majeure, built in the Byzantine style in 1852-93; the *Palais de Longchamp*, a grand edifice in the Renaissance style, housing the Musée des Beaux-Arts and the Musée d'Histoire Naturelle; *Notre-Dame-de-la-Garde*, on a hill to the S. (lift; view); the *Promenade du Prado*, with the Parc and Château Borély (collection of antiquities); and the *Chemin de la Corniche* (tram), which skirts the sea, affording fine views.

B. From Marseilles to Cannes and Nice.

140 M. Rapide in 4-4$^1/_2$ hrs., express in 4$^1/_4$-4$^3/_4$ hrs., ordinary train in 7$^3/_4$ hrs.—Views to the right.

577 M. (from Paris) *Toulon* (railway restaurant). — 620 M. *Les Arcs* (restaurant). — 636 M. *St-Raphaël.*

656 M. **Cannes.** — Hotels (between the railway and the sea). *Carlton*, *Grand-Hôtel*, *Majestic*, three hôtels de luxe; *Gray & d'Albion*, *Gonnet & de la Reine*, *Royal*, *Suisse*, all first-class; *Cosmopolitain*, *Victoria*. — Official Inquiry Office at the Hôtel de Ville. — Travel Agencies. *Thos. Cook & Son* (in winter only), 3 Rue du Maréchal-Foch; *American Express Co.*, 6bis Rue des Belges; *C.I.T.* (p. xvi), 31bis Rue d'Antibes.

Cannes (pop. 30,100), picturesquely situated on the *Golfe de la Napoule* and surrounded by mountains, is an aristocratic winter resort: its fine sands attract visitors in summer also.

From the railway station we follow the Rue du Maréchal-Foch or the Rue du Maréchal-Pétain and then, beyond the Rue d'Antibes, the Rue des Belges, to the Promenade de la Croisette, flanked by the chief hotels and villas, and to the Rade de Cannes, overlooked on the right by the picturesque *Mont Chevalier*. The Promenade de la Croisette ends on the W. at the Allées de la Liberté, where rises a statue of Lord Brougham (1778-1868), who made the reputation of the town. — To the W. lies the Quartier des Anglais, with splendid villas; fine view from the hill called the *Croix des Gardes* (538 ft.; $^3/_4$ hr.'s walk). Another good view-point is *La Californie* (764 ft.), a hill 1 hr. N.E. of the centre of the town (funicular from the Boulevard de Montfleury under construction).

675 M. **Nice.** — *Railway Restaurant.* — Hotels. *Ruhl & des Anglais, Savoy Palace, Negresco*, three hôtels de luxe on the Promenade des Anglais, on the sea front. First-class: *Royal, Méditerranée*, Promenade des Anglais; *Angleterre & Grande-Bretagne, Plaza & France*, by the Jardin du Roi-Albert Ier; *Atlantic, Splendid, Métropole*, Boulevard Victor-Hugo; *Terminus*, near the station. Less expensive: *Luxembourg*, Promenade des Anglais; *Suisse*, Quai des Ponchettes, at the foot of the Château; *Paris*, Boulevard Carabacel; *Berne*, near the station; etc.

Restaurants. First-class: *Casino Municipal, Casino de la Jetée, Savoy Palace*, Promenade des Anglais; *La Réserve*, Boulevard de l'Impératrice-de-Russie; *Le Perroquet, Maxim's*, Avenue des Phocéens. Less expensive: *Français*, 3 Avenue Malaussèna; *Le Carillon*, 56 Rue Gioffredo; *Taverne Alsacienne*, 49 Rue de l'Hôtel-des-Postes; *Boeuf-à-la-Mode*, 1-3 Rue Paul-Déroulède.

Cabs. Horse-cabs: fares according to the tariff, except during the carnival and the races. — Motor-cabs: two tariffs, arranged in zones; the charge for trunks should be settled in advance. — The environs are well served by Trams and Motorbuses.

Motor Coaches to *Genoa*, see p. 146; to *Turin*, see p. 43.

Travel Agencies. *Thos. Cook & Son*, 13 Promenade des Anglais; *American Express Co.*, 2 Rue du Congrès; *C.I.T.* (p. xvi), 10 Avenue de la Victoire.

Nice, Italian *Nizza*, with 185,000 inhab., is a renowned winter resort, beautifully situated on the *Baie des Anges* and on both banks of the *Paillon*.

From the railway station we descend into the town by the handsome Avenue de la Victoire, passing on the right the modern Gothic church of *Notre-Dame*. The Avenue de la Victoire ends on the S. at the Place Masséna, the centre of traffic. On the left is the *Casino Municipal*, a fine building containing a theatre, café-restaurant, etc. In the Jardin du Roi-Albert Ier, between the Place Masséna and the sea, is the *Monument du Centenaire*, recalling the first union of Nice with France (1792).

The *Promenade des Anglais, bordered with palms, sumptuous hotels, and villas, stretches hence to the W. along the coast. The

Jetée-Promenade, at the beginning, is a pavilion (restaurant, see p. 145) built out into the sea. To the W., at No. 33, is the *Musée Masséna* or *Musée du Vieux-Nice* (entrance in the Rue de France). The *Musée Municipal* (paintings, antiquities, decorative arts) is being transferred to the former Villa Thomson, to the W. of the Musée Masséna, at 33 Chemin des Beaumettes. The promenade continues W. as far as *La Californie* (view; tramway). Its E. prolongation, the Quai des Etats-Unis, skirts the old part of the town and affords a fine view of the castle hill (see below). In the Rue St-François-de-Paule, which runs parallel with the Quai, are (left) the *Hôtel de Ville* and the church of *St-François-de-Paule* (18th cent.) and (right) the *Opéra.*

At the E. end of the Quai des Etats-Unis rises the *Château* or castle hill. The Tour Bellanda is the only relic of the castle, which was destroyed by the Duke of Berwick in 1706.

The plateau at the top of the hill, reached in 20 min. by roads on the N. and E. sides or by the Lesage steps on the S.W., commands a *View of Nice and the sea. — On the N. side is the cemetery, with a monument to Gambetta (1888-82).

On the further side of the castle hill lies the *Harbour,* called *Port Lympia* (limpida) from a brook whose mouth is farther E., beyond the jetty.

C. From Nice to Genoa. Riviera di Ponente.

115 M. Railway in $7^1/_4$-9 hrs.; by the Vienna-Cannes Express (thrice weekly in winter; train de luxe) in $6^1/_2$ hrs. — Two magnificent roads, the *Grande-Corniche* and *Moyenne-Corniche* (preferable to the railway) connect Nice with Mentone. They are traversed by numerous motor-coaches; that conducted by the C.I.T. (p. xvi) runs to Genoa in $10^1/_2$ hrs. and proceeds on the next day to (2 hrs.) Rapallo.

The railway passes under the *Cimiez* hill and crosses the *Paillon.* — $1^1/_4$ M. *Nice-Riquier.* Tunnel (1630 yds.) under the *Montalban.* — $2^1/_2$ M. **Villefranche** (Hotel Welcome, etc.), a beautifully situated naval station, with 3100 inhabitants. The roadstead is sheltered on the E. by he long peninsula of *St-Jean.*

$3^1/_2$ M. *Beaulieu* (Hotels Bristol, Métropole, Bond's, Royal), a favourite winter resort, with an English church. — Beyond ($7^1/_2$ M.) *Cap-d'Ail-la-Turbie* we have a good view, to the right, of Monaco and the coast as far as Bordighera.

$9^1/_2$ M. **Monaco** (Bristol & Majestic, Beauséjour, Condamine, Etrangers, Atlantic, all at La Condamine; hotels at Monte Carlo, see p. 147), with 2000 inhab., most picturesquely situated on a promontory, is the capital of the principality of that name, a little enclave in French territory. The palace is open, in the prince's absence, daily 2-5 (adm. 2 fr.); splendid view of the coast. Close by, to the E., are the cathedral (1875-97) and the large Musée Océanographique, founded in 1910 (adm. daily 10-12 and 2-4 or 5, 5 fr.; lovely gardens).

Cuneo
MENTON
Ventimiglia
Nizza
Marsiglia
Ferrovia
Bordighera
Punta di Capo nero
SANREMO
Punta di Capo verde
Taggia
Arma (Liguria)
S. Stefano al Mare
S. Lorenzo al Mare
IMPERIA
Porto Maurizio
Oneglia
Capo Berta
Diano Marina
Cervo
Andora Marina
Capo Mele
Alassio
Capo S. Croce
Isola Gallinaria
Albenga
Varese
Varesino
Pieve di Teco
Garlenda
Villanova
Lerrone
Testico
Nasino
Castelvecchio
Castelfranco
Aquila
Armo
Vendone
Pornassio
Borghetto
Caprauna
Chiusa di Pesio
Mondovì
Carrù
Dogliani
Farigliano
Ceva
Garessio
Ormea
Pontinvrea
Acqui
Savona
Genova
Torino
Milano
Alessandria
Asti
Casale
Vercelli
Novara
Pavia
Lodi
Cremona
Piacenza
Parma
Reggio
Modena
Bologna
Ferrara
Rovigo
Padova
Venezia
Verona
Brescia
Bergamo
Como
Lecco
Sondrio
Lugano
Bellinzona
Locarno
Domodossola
Aosta
Ivrea
Biella
Novara
Susa
Pinerolo
Torre Pellice
Saluzzo
Fossano
Alba
Asti
Tortona
Voghera
Stradella
Broni
Casteggio
Pavia
Vigevano
Mortara
Lomellina
Milano
Monza
Como
Varese
Lecco
Bergamo
Brescia
Cremona
Lodi
Crema
Piacenza
Parma
Reggio
Modena
Bologna
Ferrara
Rovigo
Padova
Venezia
Verona
Mantova
Peschiera
Desenzano
Salò
Riva
Trento
Rovereto
Bolzano
Merano
Bressanone
Brunico
Cortina d'Ampezzo
Belluno
Feltre
Treviso
Udine
Gorizia
Trieste
Capodistria
Pirano
Rovigno
Pola
Fiume
Abbazia
Lussinpiccolo
Zara
Sebenico
Spalato
Lesina
Curzola
Ragusa
Cattaro
Antivari
Durazzo
Valona
Corfù
Zante
Cefalonia
Santa Maura
Prevesa
Arta
Janina
Metsovo
Larissa
Volo
Lamia
Atene
Patrasso
Navarino
Modone
Candia
Canea
Retimo
Cerigo
Cerigotto
Malta
Tripoli
Bengasi
Derna
Alessandria
Rosetta
Cairo
Suez
Porto Said
Tunisi
Biserta
Bona
Algeri
Orano
Mostaganem
Tenes
Cherchell
Algeri
Bougie
Philippeville
Bona
La Calle
Tabarca
Bastia
Capo Corso
Ajaccio
Bonifacio
Sardegna
Corsica
Elba
Piombino
Livorno
Pisa
Lucca
Firenze
Arezzo
Siena
Grosseto
Orbetello
Civitavecchia
Roma
Ostia
Anzio
Terracina
Gaeta
Napoli
Capua
Caserta
Benevento
Avellino
Salerno
Amalfi
Sorrento
Capri
Ischia
Procida
Gaeta
Ponza
Ventotene
Palmarola
Zannone
Gavi
Ponza
Ventotene
Palmarola
Zannone
Gavi
Ponza
Ventotene
Palmarola
Zannone
Gavi

10½ M. **Monte Carlo.**—Hotels. *Métropole, Paris, Hermitage, Grand-Hôtel*, large establishments of the first class; *Londres, Helder*, and several more, in the town; *Terminus, Europe*, both at the station: *Riviera Palace*, to the N.W. of the town; *Beau-Rivage, Hôtel des Princes*, Avenue de Monte-Carlo, to the W.

Cabs. The fares for the various drives are tariffed, but it is advisable to make a previous arrangement with the driver.—Tramway, see below.—Travel Agencies. *Thos. Cook & Son*, at the Crédit Lyonnais, Avenue des Beaux-Arts, *American Express Co.*, at the Grand-Hôtel (both open in winter only); *C.I.T.* (p. xvi), 2 Boulevard des Moulins.

Monte Carlo, in a sheltered bay to the N.E. of Monaco, has a charming climate, but the chief attraction is its gambling facilities. The *Casino*, a sumptuous edifice built in 1878 from the designs of Charles Garnier, stands on a rocky hill overlooking the sea. The gaming rooms (roulette and trente-et-quarante), on the left, are open from 10 a.m. (adm. 10 fr.). The gardens are beautiful and a fine view is obtained from the terrace.

12½ M. *Cap-Martin-Roquebrune.* Tunnel under the Cap Martin.

15 M. **Mentone.**—Hotels. On the W. bay (railway station: Gare Principale): *Winter Palace, Iles-Britanniques, National, Riviera Palace, Ambassadeurs*, etc., all some distance from the sea; *Impérial*, first-class, near the sea.—On the E. bay (railway station: Menton-Garavan): *Bellevue, Hôtel des Anglais, Beau-Rivage, Grand-Hôtel*, etc.

Cabs. Fares according to tariff.—Trams to Cap Martin, Monte Carlo, Monaco, Nice, etc.—Motor Coaches to Nice, Cannes, etc.—Motorbus to Ventimiglia twice daily.

Official Inquiry Office in the Jardin Public. *Thos. Cook & Son* (in winter only), 22 Avenue Félix-Faure; *C.I.T.* (p. xvi), Rue Partouneaux.

Mentone, French *Menton*, with 18,600 inhab., situated on the gulf of that name, is one of the foremost winter resorts on the Mediterranean, sheltered from the cold N. winds by a girdle of mountains. The gulf is divided into two bays by a promontory, on which the older quarters are built. The vegetation is of a southern character. The chief rendezvous of visitors are the Jardin Public, with a casino and fine exotic plants, and the Promenade du Midi. Fine views from the cemetery, on the summit of the promontory, and from the Pont-St-Louis (frontier).

The *Couvent de l'Annonciade* (panoramic view) is reached by a funicular, which starts from a road diverging to the left from that to Sospel. Walkers mount in ½ hr. by a path leading past the Winter Palace Hotel. — Other charming walks may be taken in the valleys of *Gorbio*, the *Borigo*, and *Menton;* to *Cap Martin*, which closes the W. bay of the Gulf of Mentone; etc.

The railway passes under the town (tunnel 550 yds.) to (16 M.) *Menton-Garavan*, the station for the E. part of Mentone. The *Torrent de St-Louis*, a little farther on, marks the frontier.—We then traverse six more tunnels, the longest (670 yds.) below Ventimiglia, which we see to the right, after crossing the *Roia*.

22 M. **Ventimiglia** (Hotels Suisse-Europe-Terminus, Milano, both at the station), French *Vintimille*, the Roman *Albium Intemelium*, the Italian frontier and custom-house station, with

14,200 inhab. and a large flower-market, is picturesquely situated on a hill near the Roia.

A pleasant excursion may be made from Ventimiglia to *Mortola*, $2^1/_2$ M. to the W., on the road to Mentone, with the **Giardino Hanbury**, the finest gardens in the Riviera (about 5000 species of plants; open on Fri. afternoon; adm. 5 *L.*). — From Ventimiglia viâ Tenda and Cuneo to *Turin*, see R. 10.

The **Riviera di Ponente**, the narrow strip of coast from Ventimiglia or Nice to Genoa, presents a delightful series of landscapes, bold and lofty promontories alternating with wooded hills and exotic vegetation (the latter introduced many centuries ago), while numerous little seaports and ruined castles, with frequent glimpses of the blue and sparkling Mediterranean, impart life and variety to the scene. Since the middle of the 19th cent. the mild and sheltered health-resorts here, like those on the Riviera di Levante (p. 159; to the E. of Genoa), have attracted thousands of visitors in winter and spring, while in summer Italians flock here for sea-bathing. — The railway tunnels through numerous promontories. Beyond Ventimiglia we cross the *Nervia*. The Ligurian Alps rise on the left.

24 M. **Bordighera.** — Hotels. In a sheltered position on the Strada Romana: **Cap Ampeglio*, 150 beds from 20, B. 5, L. 20, D. 25, P. from 55 *L.*; **Angst*, 170 beds from 15, B. 5, L. 16, D. 19, P. from 45 *L.*; **Hesperia; *Belvedere*, 100 beds; **Londres*, 80 beds at 20-30, P. 40-70 *L.*; **Royal*, 100 beds at 12-25, P. 40-60 *L.* In the busy Via Vittorio Emanuele: **Park*, 120 beds from 20, P. from 40 *L.*; **Angleterre*, 60 beds at 12-20, P. 32-50 *L.*; etc. Less pretending, near the station: *Splendid*, a good Italian house, 45 beds at 12-18, P. 35-45 *L.*; *Bordighera-Terminus*, 50 beds at 10-18 *L.*; *Central Cosmopolitain*, with restaurant, 50 beds.

Café. *Damilano*, Via Vittorio Emanuele. — Cabs, 5 *L.* per drive (10 *L.* at night). — Tramway to Ventimiglia (p. 147; 1 *L.* 10 c.). — Motorbus in the town 65 c. — Post Office, Piazza Mazzini. — Inquiry Office. 'Pro Bordighera'.

English Church *(All Saints)*, open Oct. 15th-May 15th. — British Vice-Consulate. — Golf Course (9 holes) at Camporosso ($1^1/_2$ M. to the N.W.).

Bordighera (pop. 5500), a favourite wintering-place, famous for its date-palms, consists of the cramped old town, high above Capo Sant'Ampeglio, and the modern quarters to the W. of the cape. The main street is the *Via Vittorio Emanuele;* the *Strada Romana* skirts the hillside higher up. Fine views are obtained from the *Spianata del Capo*, at the E. end of the Strada Romana, and from the coast-promenade, *Passeggiata a Mare*. The finest palms are to be seen in Winter's nursery-gardens (Vallone), $^1/_4$ hr. E., on the road to Ospedaletti.

28 M. **Ospedaletti** (*Miramare Palace, 110 beds from 15, P. from 45 *L.*; *Reine, 130 beds, P. 45-60 *L.*, English church service from Advent Sunday to Low Sunday; Royal, 100 beds from 15, P. from 40 *L.*; Suisse, good, 60 beds; Riviera, 70 beds, is one of the smaller but most sheltered winter resorts of the Riviera. — Our train next passes under the *Capo Nero*.

MARE LIGURE
Ceva
Acqui
Alessandria
Savona
Albissola Marina
Varazze
Arenzano
Voltri
Sestri Ponente
Cornigliano
S. Pier d'Arena
Genova
S. Francesco d'Albaro
Nervi
Bogliasco
Recco
Sori
Camogli
Rapallo
Chiavari
Sestri Levante
Lavagna
Moneglia
Deiva
Framura
Bonassola
Levanto
Monterosso
Vernazza
Corniglia
Manarola
Riomaggiore
La Spezia
Portovenere
Lerici
Sarzana
Ameglia
Castelnuovo Magra
Carrara
Massa
Pietra Ligure
Finale Marina
Noli
Spotorno
Vado
Quiliano
Albenga
Loano
Borghetto S. Spirito
Ventimiglia
Longitudine Est di Parigi

31 M. San Remo. — The Railway Station (restaurant) lies on the W. bay, just outside the new town.

Hotels (most have gardens, but are closed in summer). On the West Bay, in an open situation: **Royal*, Corso dell' Imperatrice, 250 beds from 25, B. 9, L. 35, D. 40, P. from 75 *L.*; *Miramare Palace*, Corso Matuzia, on the sea, 130 beds from 35, B. 7, L. 25, D. 30, P. from 60 *L.*; *Londres*, Corso dell' Imperatrice, 275 beds from 15, B. 5, L. 18, D. 22, P. from 38 *L.*; *Grand-Hôtel & des Anglais*, Corso dell' Imperatrice, 160 beds from 20, P. from 45 *L.*; *Morandi's*, Corso Matuzia, 45 beds at 16-24, P. 48-58 *L.*—High above the sea: *Savoy*, Via Regina Margherita, 180 beds.—Near the station, in the new town: **Europa & Pace*, Corso dell' Imperatrice, 120 beds from 25, B. 5, L. 20, D. 25, P. from 45 *L.*; **Hôtel de Paris*, Corso dell' Imperatrice, 50 beds at 15-20 *L.*; *Cosmopolita*, Corso dell' Imperatrice, with restaurant, 70 beds at 10-15 *L.*, open in summer also.—On the East Bay, in a quiet and sheltered situation: **Bellevue Palace*, Corso Felice Cavallotti, 350 beds, open in summer also; *Méditerranée*, same situation, 150 beds from 20, P. from 50 *L.*; **Vittoria & de Rome*, Corso Felice Cavallotti, 90 beds at 16-20, P. 35-60 *L.*; *Hôtel des Etrangers*, Corso Garibaldi, 90 beds; etc.

Café-Restaurants. *Certosina*, adjoining the Hotel Miramare; *Ronchi*, Corso Umberto Primo. — Cafés. *Casino Municipale*; *Daetwyler's*, Via Vittorio Emanuele; *Alexandra Tea Room*, Corso Imperatrice.

Cabs. Drive in the 1st zone 5, in the 2nd zone 6 *L.*; 1 hour 10 *L.*, each additional $^1/_4$ hr. 2 *L.* 50 c. Trunk 1 *L.*, hand-luggage free.—Tramway through the town, also W. to *Ospedaletti* (p. 148; 1 *L.* 60 c., 1 *L.* 20 c.) and E. to *Taggia* (see below).—Post Office, Via Roma 14.—Travel Agencies. *Thos. Cook & Son* (in winter), *C.I.T.* (p. xvi), Via Vittorio Emanuele 15 and 2.

English Churches. *St. John the Baptist's*, Viale Regina Margherita; *All Saints*, Corso dell' Imperatrice.—*Presbyterian Church*, Corso dell' Imperatrice 4.—British Vice-Consulate (Benecke & Heywood), Via Vittorio Emanuele 10.

San Remo, a town of 30,000 inhab., the largest winter resort in Italy, lies in the centre of a beautiful bay $5^1/_2$ M. long and is sheltered from the N. by an almost unbroken cirque of mountains. The old town (Città Vecchia), with its narrow streets and high houses, stands on a steep hill, the new lies on the alluvial land below. The *Via Vittorio Emanuele*, the main street, leads S.W. to the *Corso dell' Imperatrice*, the favourite promenade, planted with palms. The *Madonna della Guardia* (365 ft.) on Capo Verde (see below; 1 hr.) affords fine views. The hill-road, N. of the town, ascending from the W. bay *(Corso degli Inglesi* and *Via Galilei)* to the white, domed church of *Madonna della Costa*, and descending to the E. bay *(Via Dante)*, is also attractive.

On leaving San Remo we traverse a tunnel under *Capo Verde*. — 36 M. *Taggia*. — We now enter a plain in which lie the two seaports of ($45^1/_2$ M.) *Porto Maurizio* and (47 M.) *Oneglia* (Grand-Hôtel), which, with their environs, have formed since 1923 a joint community under the name of **Imperia** (24,700 inhab.), a provincial capital. Porto Maurizio lies picturesquely on a promontory. — The train passes through a long tunnel under the *Capo Berta*.

$49^1/_2$ M. *Diano Marina* (Paradiso, 78 beds; Savoia; Park; English Church service from Dec. to April). Then a tunnel through *Capo delle Mele*. — 57 M. *Laigueglia*.

59 M. **Alassio** (*Grand-Hôtel & d'Alassio, 110 beds from 15, P. from 45 *L.*; Palace, 100 beds at 20-30, P. 35-50 *L.*; Méditerranée, 100 beds at 15-25, P. 30-60 *L.*; Salisbury, 60 beds, P. from 30 *L.*; Pension Regina, P. 25-35 *L.*; etc.), with 5400 inhab., is frequented in summer by the Italians and in winter by the English, who have their own church (St. John's; services from Nov.-May), club (Hanbury Hall), etc.

Fine view as the train rounds the promontory of *Santa Croce*. To the right lies the rocky islet of *Gallinaria*. — 63½ M. *Albenga*, an old town on the *Centa*. — 66½ M. *Ceriale*. — 71 M. *Pietraligure*, with a ruined castle. — 74 M. *Finale Marina*. — 79½ M. *Noli*, a little fishing town in a charming situation. — 81½ M. *Spotorno* (Palace, 180 beds at 15-30, P. 45-75 *L.*, with English church services in Oct.-April) has a bronze monument erected in 1925 in memory of those who lost their lives on the British transport 'Transylvania' (sunk off Savona by two German submarines on May 4th, 1917). — At (83½ M.) *Bergeggi* we have a view of the coast as far as Genoa. — 85 M. *Vado*. The train now traverses orange groves.

88 M. **Savona** (33 ft.; railway restaurant; Riviera, 75 beds; British Vice-Consulate), the Roman *Savo*, a provincial capital and seaport with 53,100 inhab., on the *Letimbro*, is the junction for Turin (p. 43). — From Savona to Genova the line is electrified. Numerous tunnels.

91½ M. *Albissóla Capo*, at the mouth of the *Sansobbia*, birthplace of the famous pope Julius II. — 95½ M. *Varazze;* 100 M. *Cogoleto*. Another view of the coast as far as Genoa. — 102½ M. *Arenzano* (Grand-Hôtel, with English church services in Dec.-March, 110 beds from 16, P. from 40 *L.*; Roma, 80 beds). — 107 M. *Voltri* (pop. 8300), at the mouth of the *Cerusa*.

109½ M. **Pegli** (Grand-Hôtel & Méditerranée, on the beach, 154 beds from 12, B. 5, L. 18, D. 24, P. from 35 *L.*; Igea, 60 beds; Hôtel de la Ville & d'Angleterre, 50 beds, by the station), a town of 11,800 inhab., is a winter resort and a sea-bathing place with fine villas. Tram to Genoa, see p. 152.

The ***Villa Pallavicini** attracts numerous excursionists from Genoa (apply for admission a day in advance at the Intendenza di Casa Durazzo-Pallavicini, Via Balbi 1, Genoa). Entrance to the left of the station; visitors report at the office and receive a guide (gratuity 4-5 *L.*). The visit takes 1½ hr. The grounds, with their wealth of vegetation, afford charming views. A castle in the mediæval style, with a view-tower, stands on the highest point. A stalactite grotto with a subterranean piece of water is entered by boat; under a bridge we obtain a striking glimpse of the lighthouse of Genoa and the sea.

111 M. *Sestri Ponente*, with 26,100 inhab., dockyards, etc. — 113 M. **Sampierdarena** or *San Pier d'Arena* (p. 56), the industrial W. suburb of Genoa, has 52,300 inhabitants.

115 M. *Genoa* (Stazione Piazza Principe), see p. 151.

GENOVA

1 : 10.000

0 100 200 300 400 500 Metri

Tramway elettrico

Funicolare

PORTO

PORTO NUOVO

AVAMPORTO

Molo Vecchio

Molo Giano

Molo Duca di Galliera

Stazione Principe

Stazione Marittima

Palazzo Doria

Palazzo Reale

Palazzo Municipale

Palazzo Ducale

Dogana

Magazzini della Darsena

Magazzini generali

Silos

Darsena

Bacini di Carenaggio

Albergo dei Poveri

Collegio di Marina

Ospedale di Pammatone

Ospedale di San Andrea

Ospedale Duchessa di Galliera

Seminario

Teatro Carlo Felice

Teatro Paganini

Accademia di Belle Arti

Corte d'Assise

Cattedrale (S. Lorenzo)

Chiesa di Castelletto

Villa Gruber

Villa Grupallo

Villetta Dinegro

Villa Mylius

Villa Mackenzie

Porta S. Bernardino

Porta S. Bartolomeo

Chiapasso

Borgo Incrociati

Borgo Pila

Piazza di Francia

Piazza del Popolo

Cantiere della Foce

Stazione Brignole

Mercato

Museo Civico

Stabilimento Bagni

Deposito Franco

Lazzaretto

Faro della Lanterna

Faro della Vittoria

Faro della Mortola

Faro della Meloria

Faro della Stella

Faro della Chiappella

Faro della Scoglietta

Faro della Gorgona

Faro della Capraia

Faro della Palmaria

Faro della Tino

Faro della Tinetto

Faro della Isola del Giglio

Faro della Isola di Montecristo

Faro della Isola di Pianosa

Faro della Isola di Elba

Faro della Isola di Capraia

Faro della Isola di Gorgona

Faro della Isola di Meloria

Faro della Isola di Tino

Faro della Isola di Tinetto

Faro della Isola di

25. Genoa.

Railway Stations. *Stazione Piazza Principe* (Pl. B, 2; restaurant), the main station, where hotel-omnibuses and cabs (tariff, see below) are in waiting. — The *Stazione Piazza Brignole* (Pl. I, 6, 7; restaurant), connected with the main station by means of a tunnel below the higher parts of the town, is the stopping-place for the Spezia and Pisa trains and the starting-point of the local trains. — **Air Service,** see p. xvii; tickets from the Navigazione Generale Italiana (p. 152). Passengers are conveyed by motorbus from the Piazza De Ferrari and the Stazione Piazza Principe to the seaplane station (Idroscalo Vittorio Emanuele).

Hotels (most of them are in noisy situations and many are variously judged). **Miramare & de la Ville* (Pl. i; A, 1. 2), Via Pagano Doria, above the railway track of the main station, with view-terrace, fashionable, 250 beds from 45, B. 8, L. 35, D. 45 *L.*; *Colombia*, Piazza Acquaverde (Pl. C, 2), opposite the main station, opened in 1928, first-class; **Bristol & Palace* (Pl. p; F, 6), Via Venti Settembre 35, 160 beds from 52, B. 7, L. 32, D. 36 *L.*; *Savoy Majestic* (Pl. s; C, 2), Via Arsenale di Terra, near the main station, 180 beds; *Grand-Hôtel de Gênes* (Pl. f; E, 5), Piazza De Ferrari 42, 100 beds from 20, B. 6, L. 22, D. 30 *L.*; *Grand-Hôtel & des Princes*, Via Balbi 36 (Pl. C, 2), near the main station, 120 beds from 20, B. 6, L. 22, D. 26 *L.*; *Isotta* (Pl. a; F, 5), Via Roma 7, with restaurant, 100 beds at 20-30, B. 7, L. 22, D. 27 *L.*; *Royal Aquila* (Pl. k; C, 2), Piazza Acquaverde 7, near the main station, 130 beds at 17½-28, B. 6¼, L. 21½, D. 27 *L.*; *Londres & Continental* (Pl. h; C, 2), Via Balbi 33, 90 beds; *Britannia* (Pl. y; C, 2), Via Balbi 38, with restaurant, 110 beds from 18, B. 5, L. 20, D. 25 *L.*, well spoken of; *Italia & Minerva*, Via Carlo Felice 14 (Pl. E, F, 5), 120 beds from 12, B. 5, L. 16, D. 20 *L.*; *Bavaria* (Pl. z; F, 5), Via Martino Piaggio, 80 beds.

Hôtels Garnis (p. xx). *Splendide* (Pl. x; F, 6), Via Ettore Vernazza, 110 beds; *Excelsior & Central* (Pl. w; E, 5), Via Carlo Felice 4, 80 beds at 18-28 *L.*, good; *Métropole* (Pl. o; F, 5), Piazza Fontane Marose, 60 beds, good.

Restaurants. *Ristorante del Teatro Carlo Felice* (Pl. E. F, 5); *Deferrari*, Piazza De Ferrari (Pl. E, 6), good; *Italia*, Via Venti Settembre (Pl. F, G, 6, 7); *Gambrinus*, Via San Sebastiano 8 (Pl. F, 5), good; *Europa*, Galleria Mazzini (Pl. F, 5); *Martini*, Vico Casana 63 (Pl. E, 5); *Ligure*, Via San Luca 32 (Pl. D, 4, 5); *Cinotto*, Via Portoria 3 (Pl. F, 6); *Cairo*, *Borsa*, Via Venti Settembre 36 and 276; *Centrale*, Via Venti Settembre 33; *Pippa*, Vico Casana 31 (Pl. E, 5). — **Birrerie** (p. xxii). *Giardino d'Italia*, Piazza Corvetto, S. end (Pl. G, 5), near the Acquasola, with garden; *Gottardo*, Via San Sebastiano 8 (Pl. F, 5).

Cafés. *Deferrari*, *Grande Italia*, both in the Piazza De Ferrari (Pl. E. 6); *Diana*, Galleria Mazzini (Pl. F, 5). — Tea Rooms. *Landon*, Via Caffaro 5 (Pl. F, 3, 4); *Venchi*, Piazza Fontane Marose (Pl. F, 4, 5). — Latterie (p. xxii). Via Balbi 40 (Pl. C, D, 2, 3); near Sant'Ambrogio (Pl. E, 6); in the Galleria Mazzini (Pl. F, 5); near the Magenta funicular (Pl. F, 4).

Taxicabs. Horse Cabs: 2 *L.* 40 c. for the first 1200 m. (at night 900 m.), 40 c. each additional 200 m. (at night 150 m.); additional charge for a drive in the upper part of the town, 40 c. for 2 persons. Night-fares are due from 9 p.m. (Oct.-March 7 p.m.) until dawn. Hand-luggage free; trunk 80 c. — Motor Cabs: 1 *L.* 80 c. for the first 1000 m. or 20 min. wait, 50 c. for each additional 300 m. Hand-luggage free; trunk 25 c.

Tramways. The following lines start from the Piazza De Ferrari (Pl. E, 6; the chief point of intersection): **27.** Viâ the Piazza Corvetto (Pl. F, G, 5), through the tunnel to Piazza Zecca (Pl. D, E, 3), thence viâ the station to the *Piazza Principe* (Pl. B, 2), daytime 15 c., at night 65 c. — **21, 31, 33** Viâ the Piazza Manin (Pl. I, 4), to *Staglieno* (beyond Pl. I, 1; p. 159). — **25.** Viâ the Piazza Manin (Pl. I, 4), the Via di Circonvallazione a Monte (Pl. I, 4 - C, 1; p. 159), and the railway station to the *Piazza Principe* (Pl. B, 2); **22, 23, 24,** as 25 as far as *Piazza Manin*, *Castelletto* (Pl. E, 3), and *San Nicolò* (Pl. E, 1) respectively. — **39.** Viâ the Ponte Pila

(Pl. H, I, 7) to *Nervi* (p. 160). — **43.** Viâ the Ponte Pila (Pl. H, I, 7) to the *Lido d'Albaro* (see below). — From the Piazza Caricamento (Pl. D, 4, 5) to the W. viâ Sampierdarena: **1.** to *Pegli* (p. 150) and *Voltri*; **2.** to *Pegli* (p. 150); **3.** to *Sestri* (p. 150); **5, 6, 7.** run inland. — From the Piazza Raibetta (Pl. D, 5): **30.** to the *Brignole* station (Pl. I, 6, 7) viâ Piazza Cavour (Pl. D, 6) and the Via di Circonvallazione a Mare (p. 159), returning viâ the Piazza Corvetto (Pl. F, G, 5) and the Via San Lorenzo (Pl. E, 6, D, 5).

Motorbus (65 c.) from the *Piazza Tommaseo* (Pl. K, 8) to the *Piazza Principe* (Pl. B, 2), viâ the Piazza De Ferrari (Pl. E, 6), Via Garibaldi (Pl. E, 4), Via Balbi (Pl. D, 3-C, 2), and the railway station.

Funiculars. From the *Piazza Zecca* (Pl. D, E, 3) to the *Castellaccio* (p. 159; 1 *L.* 30 c.) viâ the Corso Carbonara (Pl. E, 2) and San Nicolò (Pl. E, 1). From the *Piazza Portello* (Pl F, 4) to the *Corso Magenta* (Pl. F, G, 3; 20 c., descent 10 c.). — **Lifts** (ascensori). *Piazza Portello-Spianata Castelletto* (comp. Pl. E, F, 4; p. 159; 10 c.); on the *Ponte Monumentale* (Pl. F, G, 6; p. 158; 10 c.); in front of the *Piazza Acquaverde* (Pl. C, 2; 20 c.).

Post Office (Pl. E, F, 6), Via Dante, near Piazza De Ferrari. — **Albergo Diurno** (p. xx), Piazza De Ferrari (Pl. E, 6).

Travel Agencies. For the railway, in the portico of the Teatro Carlo Felice (Pl. E, F, 5); *C.I.T.* (p. xvi), Via Venti Settembre 237 (red number); *Thos. Cook & Son*, Via Arsenale (Pl. C, 2; closed 12-2); *American Express Co.*, Piazza della Nunziata 17 (Pl. D, 3) and Piazza Campetto 10 (Pl. E, 5); *Navigazione Generale Italiana* (Pl. F, 6), Piazza De Ferrari.

Steamship Offices. *Navigazione Generale Italiana*, see above; *Lloyd Sabaudo*, Piazza Meridiana (Pl. E, 4); *Società Italiana Servizi Marittimi*, Via Balbi 185 (red number; Pl. C, D, 2, 3); *Cunard*, *White Star*, *Anchor Line*, Piazza della Nunziata 41 (Pl. D, 3).

Theatres. *Teatro Carlo Felice* (Pl. E, F, 5), in winter only; *Politeama Genovese* (Pl. F, G, 4). Occasional Concerts in the *Acquasola Park* (p. 158). The *Lido d'Albaro*, a pleasure-resort, with sea-baths and a view of the coast, lies to the E. of the town (tram No. 43, comp. above).

Consulates. *British*, Via Ippolito d'Aste 3, *American*, Via Cesarea 12, both to the W of Piazza di Francia (Pl. H, 7, 8).

English Churches. *Church of the Holy Ghost*, Piazza Marsala (Pl. G, 4, 5); *Presbyterian Church*, Via Peschiera 4 (Pl. G, H, 5); *Seamen's Institute*, Via Milano 73 (Pl. A, 2).

Protestant Hospital (Pl. H, 4), Salita San Rocchino 31a.

Chief Attractions (2 days). 1st Day: Piazza De Ferrari (p. 153) and Via Venti Settembre (p. 155); Cathedral (p. 154) and Harbour (p. 153); Via Garibaldi (p. 156), and visit the Palazzo Rosso (p. 156) and Palazzo Bianco (p. 156); Via Balbi (p. 157); towards evening, Lighthouse (p. 158). — 2nd Day: Villetta Di Negro (p. 158); Corso Andrea Podestà (p. 158); Santa Maria di Carignano (p. 158); Via di Circonvallazione a Mare (p. 159); Via di Circonvallazione a Monte (p. 159) or Castellaccio (p. 159). — Excursions to Pegli and the Villa Pallavicini, see p. 150; to Portofino-Vetta, see p. 160.

Genoa (accent on the first syllable), Italian *Gènova*, French *Gênes*, with 316,300 inhab., the seat of a university and of an archbishop, headquarters of the 4th army corps, and the chief seaport of Italy, rises from the Mediterranean in a wide semicircle. The old town is a network of steep, narrow lanes, lined with many-storied buildings, but the modern quarters have broad and regular streets. Since the 17th cent. the city has been protected on the landward side by a rampart, over 9 M. long, which extends from the lighthouse on the W. side up to Forte Castellaccio (p. 159), and thence down to the valley of the *Bisagno* on the E. The heights around the town are crowned with detached forts.

The *Harbour* comprises, first, the old inner basin (Porto; Pl. A, B, C, 4), enclosed by the Molo Vecchio, which dates from 1250, and the Molo Nuovo (Pl. A, 7); secondly, the Porto Nuovo (Pl. A, B, C, 6-8) and the naval foreport (Avamporto), both constructed since 1877 with the aid of a donation from the Duke of Galliera (d. 1876; p. 156). Large extensions on the W. (at Sampierdarena) are under construction. The total water-area is 470 acres. In 1926 (as in 1913) the harbour was entered and cleared by vessels with an aggregate burden of $7^1/_2$ million tons, and thus claims to be the first commercial port on the Mediterranean. The chief imports are coal (from England), grain, and cotton. Genoa is the commercial centre for the iron-mining interest. The chief industry is the manufacture of velvet and silk.

Genoa, one of the oldest seaports on the Mediterranean, first gained political indepéndence after the naval battle of Meloria in 1284, which destroyed the maritime supremacy of Pisa (p. 164). Her activity in the Crusades secured for Genoa a busy trade with the Levant. She had settlements in the Crimea, at Constantinople, in Syria and Cyprus, and at Tunis, and even threatened Venice in the Adriatic until she was signally defeated at the battle of Chioggia (p. 92) in 1380. Although the revolution of 1339 overthrew the domination of the nobility, and gave the supreme power to an elective doge, the city was rent for nearly two centuries by the bloody feuds of its great families. At length, in 1528, Andrea Doria (p. 157) restored peace by the establishment of a new oligarchic constitution. The power of Genoa was, however, on the wane. The Turks conquered her Oriental possessions one after another; in 1684 the city was bombarded by the fleet of Louis XIV. of France; and in 1746 the Imperial troops occupied the city for several months. In 1797 the aristocratic government of Genoa was superseded by the 'Ligurian Republic', established by Napoleon, but in 1805 Liguria was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

The matchless situation of Genoa, her splendid harbour, and the glorious past of her famous Republic, to which numerous palaces still bear witness, have ever profoundly impressed her visitors. Her most distinguished architect was *Galeazzo Alessi* (1512-72), a native of Perugia, whose palaces, with their effective vestibules and staircases, are most ingeniously adapted to their sloping sites, and have become a typical feature of the city. The native school of art never attained great importance, but several of the palaces possess admirable family-portraits, painted here by *Rubens* (1606-8) and later by *Van Dyck*.

The chief centre of traffic is the Piazza De Ferrari (Pl. E, 6; starting-point of most of the tramways, p. 151), from which the busiest streets radiate: the Via Venti Settembre (p. 155), Via Roma (p. 155), Via Carlo Felice (p. 155), and Via San Lorenzo (p. 154).

On the N.E. side of the piazza, near the equestrian statue of Garibaldi (by A. Rivalta, 1893), are the *Teatro Carlo Felice*, erected in 1828, and the Accademia di Belle Arti, which accommodates the *Museo Chiossone*, a collection of modern Japanese and Chinese objects of art (week-days 10-3; 2 *L.*, free on Thurs.). On the S.E. side are the *Exchange*, a splendid baroque building, and, behind it, the *Post Office* (1911). To the W., beyond the Via Dante, are two banks, the *Credito Italiano* and the *Banca d'Italia;* to the N.W. are the offices of the *Navigazione Generale Italiana*.

To the S.W. of the Piazza De Ferrari is the Jesuit church of *Sant' Ambrogio* (Pl. E, 6; 1589-1639), now freed from surrounding houses, with rich marble decorations and altarpieces by Rubens and Guido Reni. On the N.E. side of the Piazza Umberto Primo stands the former **Palazzo Ducale** (Pl. E, 6), the old palace of the doges, dating from the 16th cent.; the chief rooms were restored after a fire of 1777. It is now occupied by the Quaestura (the police station) and the court of appeal.

On the left of the Ducal Palace the Via Tommaso Reggio and the Salita all' Arcivescovado lead to the small Gothic church of **San Matteo** (Pl. E, 5), rebuilt in 1278, with several memorials of the Doria family, inscriptions in their honour covering the façade. The interior was decorated by the Florentine *Montórsoli* and his assistants in 1530; he also executed the whole of the sculpture, notably the balustrade of the organ-loft. In the crypt is Andrea Doria's tomb (see p. 153). — To the left of the church are beautiful early-Gothic cloisters of 1308-10.

Palaces of the Doria Family, some of them partly covered with black and yellow marble, surround the piazza in front of the church. No. 14 has a bas-relief of St. George above its portals; No. 17, with an early-Renaissance portal, was given by the Republic to Andrea Doria in 1528. In the narrow streets of this once fashionable part of the town are numerous old palaces, often with friezes, loggias, and sculptured portals: e.g. Vico San Matteo 12 (15th cent.); Via David Chiossone 1, at the corner of the Via Casana, with a fine portal relief (15th cent.); Vico delle Mele 6 (15th and 16th cent.) and 11 (15th cent.); and Piazza Campetto 8, the *Palazzo Imperiali*, a late-Renaissance building of c. 1560.

From the Piazza Umberto Primo the busy Via San Lorenzo descends N.W. to the harbour. On the right is the ***Cathedral** (*San Lorenzo;* Pl. E, 6), consecrated in 1118, rebuilt in the Gothic style in 1312, and provided with a Renaissance dome by Galeazzo Alessi in 1567. The choir was modernized in 1617; the nave has been restored since 1896. The façade, with alternate courses of black and white marble, follows French Gothic models in its lower part. The main portal is adorned with 12th cent. sculptures.

In the interior, on the left, is the Cappella San Giovanni Battista (1448-96), tastefully decorated externally; beside the altar is a sarcophagus of the 13th cent., containing some remains of John the Baptist. The six fine statues at the sides are by *Matteo Civitali*, the Madonna and John the Baptist by *Andrea Sansovino* (1503), the tabernacle by *Niccolò da Corte* (1530), and the other sculptures by *Giacomo* and *Guglielmo della Porta* (1532). The chapel to the right of the choir contains a fine Crucifixion by *Baroccio* (1595; covered). Note in the choir the charming Renaissance stalls of 1514-49. — In the sacristy is the Treasury, and among the objects here we are shown the 'Sacro Catino', an Oriental

vessel of crystal brought here by Crusaders. Adm. (except in summer) Mon. and Thurs. 2-4; 1 *L.* — To the left of the cathedral is a Romanesque cloister (12th cent.).

To the N.W. lies the Piazza Banchi (Pl. D, 5), with the *Loggia dei Banchi* and the former church of *San Pietro in Banchi* (1538), distinguished by its high flight of steps. — Thence the narrow Via Orefici (Pl. D, E, 5), flanked with goldsmiths' shops, runs E. and is continued by the Via Lúccoli to the Piazza Fontane Marose (see below).

To the W. of the Piazza Banchi is the Inner Harbour (p. 153). At the S. end of the Piazza Caricamento (Pl. D, 4, 5), the old landing-stage, officially the Piazza del Banco di San Giorgio, is the *Palazzo di San Giorgio,* erected about 1270, and occupied from 1451 to 1797 by the Bank of St. George, an influential creditor of the state. It now accommodates the offices of the Harbour Commission. In the great hall are marble statues of twenty-one distinguished citizens of Genoa, some of the 15th and 16th centuries.

On the W., beyond the free harbour (*Depòsito Franco;* Pl. D, 5), the *Porta del Molo* (Pl. C, 5), built in 1550 by Galeazzo Alessi, leads to the *Molo Vecchio,* with a small lighthouse (Fanale; Pl. A, 5; no adm.). — We can row out to the *Molo Duca di Galliera* (Pl. A, 7-10; short trip 1 *L.*, 2 zones 2 *L.* per person; settle on the fare beforehand), which affords a fine view of the city and mountains, or walk there, past the great lighthouse (p. 158).

The Via Vittorio Emanuele (Pl. D, 5, 6), skirting the E. side of the free harbour, leads S.W. to the Piazza Cavour (Pl. C, D, 6), to the S. of which begins the Via di Circonvallazione a Mare (p. 159). — From the Piazza Cavour we may ascend S.E. to *Santa Maria di Castello* (Pl. D, 6), a fine old church built on the site of the Roman citadel.

The busy Via Carlo Alberto (Pl. C, D, 2-4) begins at the N. end of the Piazza Caricamento (see above) and leads past the *Dársena* (Pl. C, 3), the old naval harbour, and the Magazzini della Darsena (Pl. B, C, 3), the old naval arsenal. Near by are the *Dogana,* or custom-house (Pl. B, 2), and the *Ponte dei Mille* (Pl. A, 3), the landing-place for ocean liners. Behind the last is the Palazzo Doria (p. 157), and at the W. end of the harbour is the great lighthouse (p. 158).

The Via Venti Settembre (Pl. F, G, 6, 7), the busiest street, laid out in 1892-1905 and flanked with lofty houses with arcades containing shops, runs S.E. from the Piazza De Ferrari (p. 153).

To the N.E. of the Piazza De Ferrari are two broad streets: to the right the Via Roma (Pl. F, 5), in which there are several entrances to the *Galleria Mazzini,* leads to the Piazza Corvetto (p. 158); to the left the short Via Carlo Felice (Pl. E, F, 5) leads past the *Palazzo Pallavicini* (No. 12, on the left; now *Durazzo*) to the Piazza delle Fontane Marose (Pl. F, 4, 5). No. 17 here is the *Palazzo della Casa,* originally *Spínola* (15-19th cent.), and No. 27 the *Palazzo Lodovico Stefano Pallavicini.*

From the Piazza delle Fontane Marose a line of streets laid out

in the 16th and 17th cent., *Via Garibaldi, Via Cairoli,* and *Via Balbi,* runs N.W. to the Piazza Acquaverde (p. 157). These are the chief thoroughfares of the older quarters and contain the finest palaces. As these mansions look into narrow streets, where façades would not have been seen to advantage, the architects expended the whole of their skill upon the interiors, where they have created vestibules, colonnades, and staircases of unrivalled grandeur (see p. 154).

The oldest of these streets, once the Via Nuova, now called the Via Garibaldi (Pl. E, 4; no footwalk; keep to the right), dates from the time of *Galeazzo Alessi,* by whom several of the palaces were built (including the first two on the right, dating from 1565 and 1567). No. 9, on the right, formerly Palazzo Doria Tursi, now the *Palazzo Municipale* (Pl. E, 4), begun by Rocco Lurago in 1564, possesses an interesting courtyard and staircase.

No. 18, on the left, is the **Palazzo Rosso** (Pl. E, 4), so named from its red colour, formerly the property of the Brignole-Sale family. The last member of that family, the widow (d. 1889) of the Duca di Galliera, presented the palace with its library and picture-gallery to the city. The *Galleria Brignole-Sale Deferrari,* on the third floor, contains several fine family-portraits. Adm. on week-days (except Tues.) 10-12 and 2-5.30 (in winter 10-4), 3 *L.*, Sun. 1-5 (in winter 1-4), free. Illustrated catalogue 3 *L.*

The rooms are decorated with ceiling-paintings of the 17th and 18th cent., after which they are named. The other paintings are all labelled. Among the Genoese artists the most important is *Bernardo Strozzi,* surnamed *Il Cappuccino* (1581-1644). In the 2nd Room or Alcova, adjoining the 1st on the right, are two family-portraits by *H. Rigaud* and one of the Duchess of Galliera by *Picasso.* — In the 3rd Room: to the left, 7. *Strozzi,* The cook. — In the 5th Room, the Stanza della Primavera: opposite the entrance, 1. *Paris Bordone,* Venetian lady; 4. *Moretto,* 'The physician' (1533); 3. *Dürer,* Portrait of a man (damaged; 1506); *5. *Van Dyck,* Marchese Antonio Giulio Brignole on horseback. Exit-wall: 10. *Van Dyck,* Portrait of father and son. Entrance-wall: 13. *Strozzi,* Shepherd with flute; *Van Dyck,* 14. Marchesa Paola Brignole, 18. Christ bearing the Cross (an early work); 16. *Paris Bordone,* Portrait of a man. — Rooms 6-8 contain pictures by *Guercino, Strozzi,* and *Caravaggio.* — In the 9th Room: *Van Dyck,* 2. Portrait of a youth, 12. Marchesa Brignole with her daughter, full-length.

In the Atrium is a collection of models made by the sculptor *Giulio Monteverde* (d. 1917). — Beyond the courtyard are three rooms containing the *Galleria d'Arte Moderna.*

No. 13, nearly opposite to the 'red palace', is the 'white', the **Palazzo Bianco** (Pl. E, 4), erected in 1565 but entirely altered after 1711. In 1884 it also was bequeathed to the city (comp. above) and converted into a museum. Adm. Tues. to Sat. 10-12 and 2-5.30 (in winter 10-4), Sun. 1-5 (in winter 1-4); 2 *L.* The ticket-office is in the courtyard, on the right. Almost all the exhibits are labelled.

On the right of the ground-floor is the Museo di Storia e d'Arte Genovese. Room I, to the left, at the end: prehistoric, pre-Roman, and Roman antiquities. Rooms IV and V: sculptures of the 13-16th centuries. Room VII: urn enclosing the ashes of Columbus. On the left of the ground-floor are views of Genoa and costumes.

On the 2nd floor is the Galleria. Room III. Good Flemish paintings: 30. *Jan Steen*, Rustic wedding; 6. *Rubens*, Lovers; 12. *G. David*, Madonna; 32. *Teniers* (the Younger), Guard-room. Rooms VI-VIII: Genoese paintings. Also Flemish tapestry, furniture, porcelain, coins, antique lamps, etc. — From Room IX we enter the Museo del Risorgimento, with memorials of Garibaldi, etc. — Beyond the roof-garden is an Ethnographical Collection from Central America.

Beyond the Piazza della Meridiana the broad Via Cairoli (Pl. E, D, 4) leads N.W., across the Piazza della Zecca (now Piazza Filippo Corridoni; where tramway No. 27 emerges from the tunnel, see p. 151, and whence the Castellaccio funicular starts, see p. 152) to the Piazza della Nunziata (Pl. D, 3). The old Capuchin church of **Santissima Annunziata,** erected by Giacomo della Porta in 1587, is preceded by a portal borne by columns, but the façade is unfinished. The interior is adorned with frescoes.

The Via Balbi (Pl. D, C, 3, 2), a broad straight street, was laid out by *Bartolomeo Bianco* (d. 1657), who built most of the palaces here. No. 1, on the right, is the *Palazzo Durazzo-Pallavicini,* built by Bianco, but altered in the 18th cent., with an imposing façade, fine vestibule, and superb staircase (left). The picture-gallery, including notable family-portraits by Rubens, Van Dyck, and Tintoretto, is shown on introduction only.

No. 4, on the left, is the *Palazzo Balbi-Senárega* (Pl. D, 3), begun after 1620 by Bianco, enlarged in the 18th cent., and still owned by the same family. Magnificent courtyard, with a glimpse of the orangery. The picture-gallery is inaccessible to the public.

Right, No. 5, is the **Palazzo dell' Università** (Pl. D, 3), built by Bianco as a Jesuit college in 1623. The *Courtyard and staircase are the grandest in Genoa.

Left, No. 10, **Palazzo Reale** (Pl. C, D, 3), erected in the 17th cent. for the Durazzo family, purchased by the royal family in 1817, and restored in 1842, has fine staircases and balconies. A *Museum of Decorative Art* is to be established here. In this Palazzo and in the Palazzo di San Giorgio (p. 155) was held the international economic conference of April-May, 1922.

The Via Balbi ends at the Piazza Acquaverde (Pl. C, 2), the large square in front of the railway station, where the tramcars for the Via di Circonvallazione a Monte and the Piazza Deferrari stop. On the N. side of the piazza, amid palm-trees, is a marble statue (1862) of *Christopher Columbus,* who was born at Genoa about 1450 and died at Valladolid in 1506.

To the W. of the station is the Piazza del Príncipe (Pl. B, 2; tramways, see p. 151). A bronze monument, 39 ft. high, has been erected here in honour of the *Duke of Galliera* (p. 156). The **Palazzo Doria a Fássolo** (Pl. A, B, 2) was built in 1522-29 for the doge Andrea Doria, 'padre della patria', and decorated in the interior in 1528-33 by *Perin del Vaga,* a pupil of Raphael, and his

colleagues (the porter conducts round visitors; gratuity). The street passing the N. façade, on which a long Latin inscription extols the merits of the doge, and the railway below, have sadly spoiled the once magnificent garden of the palace. Andrea Doria died here in 1560, at the age of ninety-two.

The Via San Benedetto and Via Milano lead from the Palazzo Doria to the lighthouse (tramway Nos. 1-7, see p. 152). Midway, in the Piazza Dinegro, No. 41, to the right, is the *Villa Rolla Rosazza,* dating from the 16th cent.; fine view from the belvedere in the park (gardener, 50 c.). Farther on is the new cutting for a road to Sampierdarena, and 5 min. short of the lighthouse is the tramway tunnel (in front is the stopping-place for the lighthouse).

On the *Capo del Faro,* the rocky headland between Genoa and Sampierdarena (p. 150), from which the *Molo Nuovo* projects into the sea, rises the great **Lighthouse** *(Lanterna),* with its dazzling reflectors, 384 ft. above the sea, visible for 27 sea miles. The extensive *Panorama of Genoa and the coast from the platform at the foot of the tower is very striking (1 *L.* to the keeper). Evening light best.

The Piazza Corvetto (Pl. F, G, 5; 111 ft. above the sea), to which the Via Roma (p. 155; Galleria Mazzini) leads from the S.W. and the Via Assarotti (p. 159) from the N.E., is the crossing-place of several tramways. An equestrian statue of *Victor Emmanuel II.,* in bronze, by Barzaghi, was erected here in 1886. On the W. side is the *Palazzo Spinola,* now the prefecture. Near the N.W. end of the piazza is a marble statue of the Genoese *Giuseppe Mazzini* (1808-72), leader of the national agitation for the independence of Italy. Pleasant walks ascend hence N.W. to the **Villetta Di Negro** (Pl. F, 4; 240 ft.), a hill laid out as a public park, the highest point of which affords a noble survey of the city and environs.

From the Piazza Corvetto we may ascend S.E. to the park of **Acquasola** (Pl. G, 5, 6; 138 ft.; occasional concerts), which was laid out in 1837 on part of the inner ramparts of the city. From the S. end of the park we follow the Corso Andrea Podestà, which crosses the Via Venti Settembre (p. 155) by a large viaduct called the *Ponte Monumentale,* and reach the Piazza Galeazzo Alessi (Pl. F, 8). Hence the Via Galeazzo Alessi leads W. to the church of **Santa Maria di Carignano** (Pl. E, 8; 174 ft.), begun by Galeazzo Alessi in 1552, but not completed till c. 1600. From the square on the N.W. side of the church, one of the finest view-points in Genoa, we may descend to the harbour by the *Ponte Carignano,* a viaduct 100 ft. in height, erected in 1724.

To the S.E. of the church we may descend to the Piazza Bixio (Pl. F, 8), with its bronze statue of *Nino Bixio,* a Genoese comrade of Garibaldi, and thence by the broad Via Corsica to the Via di

CARTA DELLA LIGURIA

Longitudine Est di Parigi

Chilometri 1 : 500.000

Circonvallazione a Mare (tramway), which under different names (Corso Principe Oddone, Corso Aurelio Saffi; Pl. D, 7, 8; E-H, 9, 10) skirts Genoa on the S. and commands beautiful views.

The Via Assarotti (tram No. 25; p. 151) ascends from the Piazza Corvetto, past the church of *Santa Maria Immacolata* (1856-73), N.E. to the Piazza Manin (Pl. I, 4; 270 ft. above the sea). The **Via di Circonvallazione a Monte**, a fine road constructed in 1876, beginning on the W. side of this piazza, skirts the hills at the back of the town under various names (Corso Principe Amedeo, Corso Solferino, Corso Magenta, Corso Paganini) and leads to the *Spianata Castelletto* (Pl. E, 3; 260 ft.), an admirable point of view. Next, under the name of Corso Firenze, it leads past the church of *San Nicolò* (Pl. E, 1; funicular station, see below) to the *Corso Ugo Bassi* (Pl. D, C, 1), whence it descends to the Piazza Acquaverde (p. 157) in long windings, some of which the tramway cuts off by means of a tunnel.

From the Piazza della Zecca (Pl. D, E, 3; p. 157) the funicular mentioned at p. 152 (every $^1/_4$ hr.) ascends through a tunnel to San Nicolò (see above; change carriages) and thence through orchards to the **Castellaccio** or *Righi* (1020 ft.). At the terminus is a café-restaurant with a view-tower commanding a fine survey of the town and the harbour. From the road we have a splendid view of the valley of the Bisagno. The old *Forte Castellaccio* (1246 ft.), 12 min. higher up, is now a wireless station (no adm.).

The large **Campo Santo**, or *Cimitèro di Staglieno* (open daily, in summer 8-6, in spring and autumn 9-5, in winter 10-4; tramways Nos. 21, 31, 33, p. 151), lies $^1/_2$ hr. N.E. of the town (beyond Pl. I, 1), in a beautiful situation in the *Bisagno* valley. In the recesses of the lower arcades are sumptuous, if inartistic, monuments. Above, on the hillside, are the upper galleries, the central point of which is a rotunda in the style of the Pantheon.

From Genoa to *Turin*, see R. 7; to *Milan*, see R. 11; to *Paris* viâ the *Riviera*, see R. 24; to *Pisa* (Florence, Rome), see below.

26. From Genoa to Pisa. Riviera di Levante.

$102^1/_2$ M. Railway (electrified as far as Spezia). Train de luxe (Rome Express, see p. 2) in $3^1/_2$ hrs. Express (not always available for short journeys) in $3^1/_2$-$4^3/_4$ hrs. (86 *L.*, 58 *L.*, 34 *L.* 50 c.); ordinary train in 5-7 hrs. (77 *L.* 50, 52 *L.* 50 c., 31 *L.*). Between Genoa and Spezia there are over 80 tunnels, which allow only brief glimpses of the beautiful scenery on the right; beyond Spezia views to the left. — The magnificent coast-road is only too popular with motorists.

The **Riviera di Levante** vies in beauty of scenery with the Riviera di Ponente (p. 148), and the southern part, beyond Sestri, is of an even more original character.

Genoa (Stazione Piazza Principe), see p. 151; the passage through the tunnel there mentioned takes 4-5 minutes. — $1^3/_4$ M. *Stazione Brignole*, the E. station of Genoa (Pl. I, 6, 7; p. 151). The

hills on the left are crowned with forts. — We cross the poorly watered bed of the *Bisagno.* — 4½ M. *Sturla.* To the right, the sea; to the left, the olive-clad slopes of the Apennines, dotted with country-houses. — 5 M. *Quarto dei Mille,* whence Garibaldi set out for Sicily with his 'Thousand' ('Mille') in 1860 (monument). — 6 M. *Quinto al Mare,* with orange groves and palms. In the foreground appears the promontory of Portofino (see below).

7½ M. **Nervi.** — *Railway Restaurant.* — HOTELS (tubercular patients not admitted). **Eden Grand-Hôtel,* with park, 200 beds from 15, B. 6, L. 25, D. 30, P. from 55 *L.*; *Savoy,* 90 beds at 15-30, P. 45-70 *L.*; *Victoria,* 120 beds at 15-25, B. 6, L. 18, D. 20, P. 40-60 *L.*; **Strand-Hotel Miramare,* on the sea, to the W., 70 beds at 15-20, P. 33-42 *L.*; *Pagoda-Schweizerhof,* to the E., on the sea, 60 beds at 10-20, P. 30-50 *L.*; *Bonera,* 40 beds, P. 30-35 *L.*; *Giardino Riviera Park,* 40 beds, P. 30-35 *L.*; *Internazionale,* with restaurant, 45 beds at 8-12 *L.*; and others. — TRAMWAY from Genoa, see p. 152.

Nervi, a town of 8000 inhab., embowered in olives, oranges, and lemons, is the oldest winter-resort of the Eastern Riviera. Fine promenade along the beach.

Numerous tunnels. — 10½ M. *Sori;* view of the sea and the valley from the viaduct, which passes high above the town and brook.

13 M. *Recco,* starting-point for an excursion to Portofino-Vetta (see below; 3-4 hrs.): motorbus several times daily in ½ hr., 6 *L.*, there and back 10 *L.*, from Rapallo (p. 161) and Santa Margherita (see below) four times daily in 50 min., 5 *L.*

EXCURSION TO PORTOFINO-VETTA (motorbus, see above). From Recco we follow the road E., commanding fine views, to just beyond (2½ M.) *Ruta* (955 ft.; Hôtel d'Italie, variously judged), where we reach the road-tunnel (motorbus to Rapallo, p. 161) which pierces the saddle between the promontory and the coast-hills. On the right, on this side of the tunnel, is the entrance to the 'Park of Portofino-Vetta' (adm. 5 *L.*), through which a private road leads in ½ hr. to the **Grand-Hôtel Portofino-Vetta* or *Portofino-Kulm* (1476 ft.; 75 beds from 15, P. from 40 *L.*, first-class, with restaurant). We here enjoy a *View of the coast from Camogli to Genoa, to the W., and beyond it to Capo Berta (p. 149), above which, by morning light, we see the snow-capped Cottian Alps; while to the E. we survey the coast of Rapallo, Chiavari, and Sestri, as far as the islands by Portovenere (p. 162), with the Apuan Alps in the background. — The bridle-path passing the E. side of the park divides beyond the restaurant into three branches: to the right we may ascend in 20 min. to the Chalet Paradiso (view) and further in 10 min. to the *Semáforo Nuovo* (1542 ft.); the middle path ascends direct in ½ hr. to the *Semáforo Vecchio* (2010 ft.), the summit of Cape Portofino, with a more open view than that from the hotel; the path to the left leads to (¼ hr.) a kind of gorge, the *Pietre Strette* (1417 ft.), thence either to the right, down the steep path to (¾ hr.) *San Fruttuoso,* once a monastery, on the sea-coast (humble trattoria; steamer and rowing-boats, see p. 161), or to the left in 1½ hr. to Portofino (see p. 161).

Beyond (14½ M.) *Camogli,* a picturesque old seaport, a tunnel nearly 2 M. long pierces the promontory of Portofino.

17½ M. **Santa Margherita.** — *Railway Restaurant* (bedrooms also). — HOTELS. To the N., on the seaward side: **Imperial Palace,* 180 beds from 20, P. from 55 *L.*, **Eden-Guglielmina,* 90 beds at 20-25, P. 55-65 *L.*, both high up; **Continental,* 60 beds at 18-25, P. 45-65 *L.*, *Santa Margherita,* 60 beds at 18-25, P. 35-45 *L.*, both with gardens on the sea; **Fiorenza,* Via Buenos Ayres, 30 beds at 12-15, P. 30-40 *L.* — About 20-25 min. S.:

**Miramare*, 130 beds; **Regina Elena*, 80 beds. In the town: *Centrale Moderno*, with restaurant, 40 beds. — Bookshop: *La Riviera* (W. Schnert), Piazza Mazzini 3 (photographs, photographic materials, and information). — Travel Agency. *C.I.T.* (p. xvi), Piazza Mazzini.

Santa Margherita Ligure, a small town of 6600 inhab., a health resort in winter and a sea-bathing place in summer, lies on a W. bay of the gulf of Rapallo. Motorbus to Portofino-Vetta, see p. 160. — A beautiful coast-road (3 M.; motorbus 9 times daily, 1½ *L.*; carriage 12 *L.*, there and back 18 *L.*) leads S. to the fishing village of **Portofino** (Splendide, 66 beds at 15-25, B. 5, L. 16, D. 20, P. 40-60 *L.*; Piccolo, 20 beds at 15-20 *L.*; Nazionale, with restaurant, good, P. 32-35 *L.*), at the S.E. base of the promontory. From the harbour we may ascend by the Salita San Giorgio in 5 min. to the church of San Giorgio, with a view of Portofino; from the platform near by a striking view of the sea is obtained. Below the church a path (Via della Penisola) leads in 15-20 min. to the *Punta del Capo*, with a lighthouse (extensive view).

The railway passes through two tunnels.

19 M. **Rapallo.** — Hotels (most of the larger ones lie far outside the town). On the S.W.: **Excelsior & New Casino*, on the sea, near the Casino-Kursaal, 200 beds from 40, B. 7, L. 33, D. 38, P. from 80 *L.*; **Verdi*, high up on the road to Recco, 100 beds at 15-40, B. 6, L. 20, D. 25, P. 50-90 *L.*; **Bellevue*, 60 beds at 18-25, B. 5, L. 18, D. 25, P. 35-45 *L.* — On the S.E.: **Bristol*, 120 beds from 20, B. 6, L. 22, D. 25, P. from 50 *L.* — At the E. end of the town: *Grand-Hôtel & Europa*, 150 beds from 20, P. from 40 *L.*, *Regina Palace*, 140 beds at 15-25, P. 40-50 *L.*, *Elisabetta*, 58 beds, P. 35-40 *L.*, all three good, with gardens. — At the W. end: *Savoia*, 120 beds from 20, P. from 40 *L.*; *Moderno*, 85 beds at 12-16, P. 36-60 *L.*, good; *Marsala*, by the harbour, with restaurant, 45 beds at 12-24, P. 35-40 *L.*, Italian, good. — *Casino-Kursaal*, 20 min. S. of the station, on the sea, with restaurant. — Tea Room. *Green Beetle*, Viale delle Amériche.

Motorbus hourly to Santa Margherita (1½ M.; 1 *L.* 30 c.); to Portofino-Vetta, see p. 160. — Steamer twice daily to San Fruttuoso (p. 160). — Rowing Boats 10-15 *L.* per hr. (to Portofino in 1½ hr., 20 *L.*); also motor-boats. — Travel Agency. *C.I.T.* (p. xvi), Corso Italia 2, near the station.

English Church (St. George's), built in 1901; services in Oct.-May. — English Physician. *Dr. E. H. Cooper.*

Rapallo, a small seaport of 7200 inhab. on an inner bay of the gulf of Rapallo, which was officially renamed *Golfo Tigullio* after its ancient inhabitants, is a favourite winter resort and sea-bathing place. In 1920 a treaty between Italy and Yugoslavia was concluded here (comp. p. 124), and in 1922 a treaty between Germany and Russia. The Piazza Cavour, at the intersection of the main streets, lies 3 min. S. of the station. On the E. side of the town is a 13th cent. castle, now a prison. A wide promenade leads S.W. along the beach to the Giardino Pubblico. — Charming excursion to Portofino-Vetta by the Recco road (p. 160; on foot 2-2½ hrs.; shortcut from San Lorenzo). An extensive view is obtained from the *Monte Rosa* (2270 ft.), 2¾ hrs. N.; ¼ hr. below are the pilgrimage-church of *Madonna di Montallegro*, and a Locanda (inn). Pleasant walk of 2½ hrs. E. by the Chiavari road to the Madonna delle Grazie.

Tunnels nearly all the way to Chiavari; brief but magnificent glimpses of the bay. — 24½ M. *Chiavari* (Hotel Negrino; Moderno, 80 beds, P. from 35 *L.*), a town and bathing-place with 12,000 inhab., near the mouth of the *Entella*, where the mountains recede. — 25½ M. *Lavagna*, the ancestral seat of the Counts Fieschi.

28½ M. *Sestri Levante* (*Grand-Hôtel Jensch, 200 beds, P. from 45 *L.*; Miramare-Europe, 100 beds; Eden; Roma), a winter resort and sea-bathing place, chiefly frequented by Germans, is picturesquely situated on a promontory (230 ft.) between two small bays.

Between (31 M.) *Riva Trigoso* and Spezia the railway connects up a number of hamlets, otherwise isolated between mountain-spurs. To the right we catch glimpses of the sea and the rockbound coast. — 43 M. *Levanto* (Hotel Excelsior, 120 beds at 15-20, P. 35-50 *L.*), a quiet winter resort and bathing-place (English church services in Nov.-April at the St. Columban Chapel). — 51½ M. *Riomaggiore*. Then a long tunnel (2½ M.).

56 M. **La Spezia.** — *Railway Restaurant.* — Hotels (all with restaurants). *Royal Croce di Malta*, Viale Mazzini 5, 220 beds from 25 (Feb.-May from 35), B. 6, L. 22, D. 30 *L.*, first-class, *Savoia San Giorgio*, Via Manzoni, 130 beds at 12-25, D. 20 *L.*, *Italia*, 84 beds at 10-18 *L.*, good, all three on the seaward side of the town; *Genova*, Via Duca di Genova 14, 60 beds. — Tramway (45 c.) from the station to the sea, etc. — Railway Agency near the Giardino Pubblico, at the S. end of the Via Chiodo, on the left. — British Consulate, Via Chiodo 2.

La Spezia, an industrial town with 89,000 inhab., lies at the N.W. angle of the *Golfo della Spezia*, at the foot of hills crowned with forts. The gulf, one of the largest and safest harbours in the Mediterranean, once praised by Ennius as the *Lunai Portus*, has been the chief naval port of Italy since 1861. In the Corso Cavour, the main street, are the small *Museo Civico* (No. 39), and the *Giardino Pubblico*, at the E. end, near the pier. The *Naval Arsenal*, to the S. of the town, is 225 acres in extent (adm. by permit only).

Attractive excursion to *Portovenere* (San Pietro, 60 beds at 10-20 *L.*, new), on the W. side of the gulf (steamer 3 times daily in ½ hr.) and on the site of the Roman *Portus Veneris*. The ruined church of *San Pietro*, perched high above the sea, commands a delightful view. Opposite lies the fortified island of *Palmaria*.

61 M. *Vezzano*. On the left appear the jagged *Alpi Apuane*. — 63 M. *Arcola*. We cross the *Magra*.

66 M. *Sarzana* (pop. 12,500), with a Gothic cathedral, junction for Fidenza (p. 125). The marble quarries of Carrara are visible on the hills to the left. — Near (70 M.) *Luni* are the ruins of the Etruscan town of *Luna*, from which the Magra Valley, which debouches here, derives the name of *Lunigiana*.

72 M. *Avenza*, a small place with a castle of 1322, is connected with (3 M.) *Carrara* (Hotel Carrara) by a branch-line. A visit to the famous quarries, partly covered up by an earthquake in 1920, takes 2-3 hrs. from Carrara. On the right lies the little port of *Marina*, where the marble is shipped.

A
B
C
D
1
2
3
4
5
6
7
Stradone delle Cascine
Cimiter degli Israeliti
Campo Santo
Opera d.Duomo
Battistero
Duomo
Campanile
Piazza del Duomo
Nuova
Spedali Cliniche
Clinica Chirurgica
S.Chiara
Via Cavallotti
Via Ricasoli
Via Farini
Via Cavour
Via Ginori
Via Nicolodi
Via Fabbricotti
Via Ricasoli
Via Cavour
Via Ginori
Via Nicolodi
Via Fabbricotti
Via Farini

PISA
1 : 8.500
0 100 200 300 400
Metri
1 Corte di Assise E 4
2 R. Conservatorio di S. Anna D 2
3 Genio Civile D 3
4 Loggia de' Banchi D 5
(Archivio di Stato)
5 Palazzo del Comune D 5
6 „ Upezzinghi C D 4
7 „ Vitelli C 4
8 S. Matteo F 5
9 Scuola Tecnica C 5
10 Tribunale (Banca d'Italia) E 5
11 Uffici Provinciali D 3
E F G H
1 2 3 4 5 6 7
Collegio
Seminario
Arcivesc.
Museo Civico
S. Francesco
Alessio d'Ancona
S. Paolo all'Orto
Teat. Nuovo
Tempio Israel.
S. Pierino
S. Andrea
S. Marta
Banca Comm.
Carceri
Stabilimento Idroterapico
S. Silvestro
Pza S. Silvestro
Pza alle Piagge
Sepolcro
Lungarno Galileo
Pza alle Carceri
Lungarno Mediceo
Lungarno Pacinotti
S. Martino
Caserma
Via Giordano Bruno
Via Porta a Lucca
Via Bonanno
Via Gherardesca
Via Pisano
Via Gambacorti
Via Vittorio Emanuele
Via Fiorentina
Via Ridolfi
R. Istituto Agrario
Casa del Galilei
Politecnico Pisano
Antica Fortezza Fiorentina
Agraria
Stazione Merci
Bonanno
Contederia Gala
Wagner & Debes, Leipzig

76½ M. ***Massa*** also has valuable marble quarries. To the left is the village of ***Montignoso***, with a ruined castle on a bold height. — 81 M. ***Seravezza*** is the station for ***Forte dei Marmi*** (Grand-Hôtel, 200 beds; Excelsior, 60 beds at 10-20, P. 30-50 *L.*; etc.), a seaside resort, 2 M. to the S.W. (tram), patronized by the Tuscan élite. — 83 M. ***Pietrasanta***, prettily situated among hills.

89½ M. **Viareggio.** — *Railway Restaurant.* — HOTELS (the largest on the sea front). *Select Palace*, 300 beds from 25, B. 8, L. 30, D. 35, P. from 60 *L.*; *Grand-Hôtel & Royal*, 300 beds; *Imperial Palace*, 120 beds from 30, P. from 60 *L.*; *Excelsior*, 150 beds from 20, B. 7, L. 18, D. 22, P. from 40 *L.*; *Méditerranée*, 150 beds from 20, P. from 60 *L.*; *Regina*, 90 beds from 15, B. 6, L. 18, D. 22, P. from 45 *L.*; *Riviera Golf*. — TRAMWAY from the station W. to the sea front (1 M.), etc. — ENGLISH CHURCH (Holy Redeemer), Via Leonardo da Vinci.

Viareggio, with 25,300 inhab., in summer one of the most popular seaside resorts in Italy, is patronized in winter by English and Americans. The sands are fine, but the neighbourhood offers little to attract walkers. Shelley was drowned off Viareggio in 1822 (monument; see p. 320). Branch-line to Lucca (p. 167).

92½ M. ***Torre del Lago***, with the former villa and tomb of Giacomo Puccini, the composer (p. 167). We then pass through a pine forest. — At (97½ M.) ***Migliarino*** we cross the ***Serchio***.

To the left, as we near (102½ M.) ***Pisa***, appear the cathedral, baptistery, and campanile. We then cross the ***Arno***.

27. Pisa.

The RAILWAY STATION (comp. Pl. D, 7; restaurant) is on the S. side of the town. Those who can spare only half-a-day leave their luggage at the station (comp. p. xvii) and walk in 20 min. (through the Via Fibonacci and over the Ponte Solferino) or drive (tram, see below) to the Piazza del Duomo.

HOTELS. *Royal Victoria* (Pl. b; D, 4), pleasantly situated on the Lungarno Regio, 120 beds from 15, B. 6, L. 20, D. 23, P. from 40 *L.*; *Nettuno* (Pl. c; D, 4), also on the Lungarno Regio, with restaurant, 120 beds from 12, B. 6, L. 16, D. 20 *L.*, good; *Minerva* (Pl. d; D, 7), at the station, 110 beds at 15-25 *L.*, well spoken of; *Milano & Commercio* (Pl. f; D, 7), well spoken of, 60 beds at 12 *L.*, *La Pace*, both plain and near the station. — Mosquitoes are troublesome in summer. Good drinking water.

RESTAURANTS. *Ristorante il Dado*, Lungarno Regio 5 (Pl. C, 4; also bedrooms); *Rosticceria Fiorentina*, Via Vittorio Emanuele (Pl. D, 7-5). — CAFÉS & CONFECTIONERS. *Segalla, Bazzell*, both at the beginning of the Lungarno Regio (Pl. C, D, 4).

CABS. With one horse: per drive in the town 3 *L.* (in the evening 4, at night 6 *L.*); for the first hour 8 *L.* (in the evening 12, at night 15 *L.*), then 3 *L.* for each additional ½ hr. Motor-cab from the station, 3 *L.* per km. (at night 4 *L.*). Trunk, 50 c. — TRAMWAY (30 c.) from the station to the Piazza del Duomo viâ the Ponte di Mezzo, or to the Politeama viâ the Ponte Solferino.

POST OFFICE (Pl. D, 4, 5), Lungarno Gambacorti 5. — BOOKSHOP: *Spoerri*, Lungarno Regio 9. — ENGLISH CHURCH (Chiesa Inglese; Pl. B, 5).

CHIEF ATTRACTIONS (½ day): Cathedral (p. 164); Campanile (p. 165), Baptistery (p. 165), Campo Santo (p. 165); Museo Civico (p. 166).

Pisa, a quiet provincial capital with 63,400 inhab., the seat of an archbishop and of a university dating from the 12th cent., lies on both banks of the *Arno*, 6 M. from the sea. It formerly lay within 2 M. from the coast, but the deposits of the river have gradually increased the distance. As an Etruscan trading town and as a Roman colony it was a place of some importance, but it was only at the beginning of the 11th cent. that it became the supreme sea-power in the W. Mediterranean. Pisa took a leading part in the Crusades and in the conflicts with the Saracens in Sardinia, Sicily, and Tunis. Up to the 13th cent. it was the foremost city in Tuscany, and its magnificent buildings still bear witness to its victories. With the erection of the cathedral in particular Italian art awoke to new life. In the domain of sculpture *Niccolò Pisano* (c. 1206-c. 1280) was a herald of the Renaissance. His son *Giovanni* (c. 1250-c. 1331) abandoned his father's antique style for a zealous adherence to nature. The fall of the Hohenstaufen was a severe blow to the city as a partisan of the Ghibellines. Her struggles with Genoa were finally terminated, in 1284, by her decisive defeat off the island of Meloria near Leghorn. In 1406 internal party conflicts led to the occupation of the city by the Florentines. On the advent of Charles VIII. of France (p. 394) in 1494 Pisa endeavoured to shake off the alien yoke, but was finally deprived of her independence in 1509.

The Piazza del Duomo (Pl. B, 1) is Pisa's chief glory. Occupying the N.W. angle of the city, its solemn repose undisturbed by traffic, it presents a most impressive scene. On two sides it is bounded by the crenellated city-wall, while the cathedral, the leaning campanile, the baptistery, and the Campo Santo combine to form a strikingly beautiful and harmonious picture.

The ***Cathedral** (*Duomo;* Pl. B, 1), a basilica consisting of nave and double aisles, with a transept flanked with aisles and an elliptical dome crowning the centre, was erected, after the naval victory over the Saracens at Palermo, by Busketus and Rainaldus in the Tuscan-Romanesque style in 1063-1118, and was restored in 1597-1604 after a fire. It is built entirely of white marble, encrusted with black and coloured courses. The most magnificent part is the façade, the upper part of which is composed of four colonnades, one above the other. The bronze doors of the chief portal (closed) date from 1606, replacing those destroyed by the fire. Of the old bronze doors that of the S. transept, opposite the campanile, with reliefs from biblical history, alone remains (1180). The choir also is imposing.

The interior (entered by the door just mentioned, opposite the campanile, or by a door at the N.E. angle) is borne by sixty-eight antique columns, captured by the Pisans in war. The nave has a coffered Renaissance ceiling, richly gilded, dating from the period after the fire. The pulpit, by *Giovanni Pisano* (1302-11), was replaced here in 1926. Note also the bronze lamp of 1587. On the last pillar on the right: *Andrea del Sarto*, St. Agnes; opposite, a Madonna by *Perin del Vaga*. — At the end of the right transept is the magnificent Cappella di San Ranieri

(Rainerius; 1128-60), with a sarcophagus of the saint. On the left is the *Monument of Emp. Henry VII., who on his Roman expedition in 1311-12 was welcomed by Pisa as the partisan of the Ghibellines and also by Dante, but who died suddenly at Buonconvento in 1313. This monument, executed by *Tino di Camaino* in 1315, lay originally in the choir and from 1830 to 1921 in the Campo Santo. The emperor's remains have been re-interred beneath the choir. — Fine stalls in the choir. In front of the high altar: (right) SS. Margaret and Catherine, (left) SS. Peter and John, by *Andrea del Sarto;* beyond them, Abraham's sacrifice and an Entombment, by *Sodoma*. The mosaic of St. John the Evangelist (left) in the half-dome is by *Cimabue* (1302).

The ***Baptistery** (*Battistèro;* Pl. B, 1), begun in 1153 but not completed until after 1278, with Gothic additions of the 14th cent., is also entirely of marble.

Interior (visitors knock at the principal door opposite the cathedral; gratuity). The famous pulpit by *Niccolò Pisano* (1260), hexagonal in form, is borne by seven columns, above which are the Virtues; the reliefs represent the Annunciation and Nativity, Adoration of the Magi, Presentation in the Temple, Crucifixion, and Last Judgment; in the spandrels, Prophets and Evangelists. The great octagonal font is by *Guido Bigarelli* of Como (1246). — Splendid echo.

The ***Campanile** (Pl. B, C, 1), the celebrated **Leaning Tower**, erected in 1174-1350, with its six colonnades, one above the other, is 179 ft. in height and 14 ft. out of the perpendicular. It is probable that the architects sought to compensate for a subsidence of the foundations by straightening the third and fifth stories. Galileo made use of the oblique position of the tower in his study of the laws of gravitation. The view from the platform (296 steps) embraces the town and environs: to the W. the sea and the mouth of the Arno; S.W. Leghorn; N. the Apuan Alps; N.E. the Monti Pisani. Adm. 1 *L.*, free on Sunday.

The ***Campo Santo** (Pl. B, 1) was built by *Giovanni di Simone* in 1278-83 on the burial-ground to which fifty-three shiploads of earth had been brought from Jerusalem in 1203; but the decoration of the windows was not completed till 1463. Adm. on week-days 9-6 (3 *L.*; ring at the door on the left), Sun. and holidays 10-1 (right door; free) and 2-6 (left door). The interior is in the form of a cloister, surrounded by an ambulatory, with round-arched windows enriched with tracery opening on to the centre. Wall-paintings of the second half of the 14th cent. admonish us of the power and solemnity of death; others, of the 15th, depict scenes from the Old Testament. Below these are ranged ancient sarcophagi and sculptures, and mediæval and modern tombstones.

South Side, beginning to the right of the entrance, by the S.E. corner, at the back: Wall-painting, the *Triumph over Death: to the left are represented (above) the contemplative life of the hermit, (below) the worldliness of the wealthy, who on their way to the chase are suddenly reminded by three open coffins of the fleeting nature of earthly pleasures; on the right are Death with a scythe, invoked in vain by beggars and cripples, and a company of the blessed in a garden; next are the Last Judgment (the attitude of the Judge a marvel of art) and Hell. These three were painted by one master (Francesco Traini ?) about 1350. The next fresco, by the same artist, represents the life of the holy hermits in the Thebaid.

West End. On the wall hang the chains of the ancient harbour of Pisa, captured by the Genoese in 1362; half of them were given to the Florentines, but the whole were restored to Pisa in 1860. On a broken column, 56. Late-Greek marble vase with a fine Bacchanalian scene, whence Niccolò Pisano borrowed the figure of the high-priest on the pulpit of the baptistery.

North Side, beginning at the corner: History of the Creation (God the Father holding the Universe in his hands, with the Earth in the centre); then, in the upper row, Creation of man, the Fall, etc., all of 1390. The lower series and all the following paintings on this wall are by *Benozzo Gozzoli* of Florence (1469-85), twenty-four *Scenes from the Old Testament, with personages in the costume of the painter's period: Noah's Vintage and Drunkenness (with the 'Vergognosa di Pisa' or scandalized female spectator), the Curse of Ham, the Tower of Babel (with portraits of famous contemporaries, Cosimo de' Medici, his son Piero, and his grandsons Lorenzo and Giuliano), etc. — Below: 56 (60). Attic relief from a tomb. — The Cappella Ammanati contains relics of a fresco of the school of *Giotto*. — Then, 78 (81). Head of Mars; XIX. Bust said to be that of Isotta, wife of Sigismondo Malatesta of Rimini (p. 233); 66. Madonna by *Giovanni Pisano;* XXI. Late-Roman sarcophagus with the myth of Hippolytus and Phædra. — The Cappella Aulla contains a painted terracotta altar of 1520. — Next, 125. Sitting statue said to represent Emp. Henry VII., with four of his councillors (part of the monument mentioned on p. 165).

East End. In front, 129. Griffin in bronze, Arabian work; 131 C. tomb of Count Mastiani, with a statue of his sorrowing widow (l'Inconsolabile), by *Bartolini* (1842).

In the Piazza dei Cavalieri (Pl. D, 3), once the centre of the mediæval town, are the church of *Santo Stefano dei Cavalieri* (1565-96), the *Palazzo Conventuale dei Cavalieri* (now a school), and a marble statue of Grand Duke Cosimo I. (1596). — To the N.E. is the Piazza Santa Caterina (Pl. E, 2), with a statue of Grand Duke Leopold I. (d. 1792) and the Gothic church of *Santa Caterina.* — To the S.E. of Santa Caterina is *San Francesco* (Pl. F, 3), another Gothic church, of the 13-14th cent., with a fine campanile. The convent to which it belonged now contains the **Museo Civico** (Pl. F, 2; open on week-days 10-4 or, in April-Sept., 10-5; adm. 3 *L.*, free on Sun. 10-12; entrance from a garden on the N. side of the piazza).

In the cloisters are Pisan sculptures of the 14-15th cent. (some of those on the right wall come from the cathedral façade). — The staircase in the S.E. corner of the cloisters, opposite the entrance, ascends to the principal rooms: Salone degli Arazzi, with Florentine and Flemish tapestries (16-17th cent.), antiphonaries (14-15th cent.), and old banners; Room I, with embroideries (14-15th cent.), paintings on parchment (13th cent.), and a painted wooden statue (14th cent.); and Rooms II-XIII, with paintings by Tuscan and other masters of the 13-16th cent. (Gentile da Fabriano, Sodoma, etc.).

The broad quays of the Lungarno, especially that on the N. bank, form the centre of Pisa's modern life. In the Lungarno Regio, W. of the Ponte di Mezzo, are the *Palazzo Agostini*, a Gothic edifice in brick, of the 14th cent., and the baroque *Palazzo Upezzinghi* (Pl. 6; D, 4). — Close by, to the N., is the *University* (La Sapienza; Pl. C, D, 4), built in 1493, with a fine courtyard. To the W. is the leaning tower of *San Niccola* (Pl. C, 4), of the 13th century.

On the left bank of the Arno, at the W. end of the town, near Porta a Mare, is *San Paolo a Ripa d'Arno* (Pl. B, 6), probably of the 13th century. — To the E. of the *Ponte Solferino* is the elegant

Gothic church of *Santa Maria della Spina* (Pl. C, 5), erected in 1230, and enlarged in 1323, with sculptures by pupils of Giovanni Pisano. — Near the Ponte di Mezzo (p. 166) are the Gothic *Palazzo del Comune* (Pl. 5) and the *Loggia dei Banchi* (Pl. 4; D, 5), of 1605. A little to the E. is the octagonal church of *Santo Sepolcro* (Pl. E, 5), of the 12th cent. (largely restored).

From Pisa to *Genoa*, see R. 26; to *Florence*, see below; to *Leghorn* and *Rome*, see R. 30.

28. From Pisa to Florence.

A. Viâ Lucca and Pistoia.

63 M. Express in 2³/₄ hrs. (53 *L.* 50 c., 36 *L.*, 22 *L.*), ordinary train in 3¹/₂-4¹/₂ hrs. (48 *L.*, 32 *L.* 50, 19 *L.* 30 c.). This is the longer route. — The N. Tuscan towns, *Lucca*, *Pistoia*, and *Prato*, are, like Pisa, rich in monuments of mediæval and early-Renaissance art, but as they are not usually visited by hurried travellers we note the chief points only.

Pisa, see p. 163. The train crosses the *Arno*, skirts the W. and N. sides of Pisa, affording a view of the cathedral, and traverses a fertile plain. — 5¹/₂ M. *Bagni di San Giuliano* (33 ft.), baths known to the Romans, at the foot of the *Monti Pisani*. — At (7¹/₂ M.) *Rigoli* we near the Serchio. — 9¹/₂ M. *Ripafratta*, with a ruined castle. — We then round the *Monte San Giuliano*.

15 M. **Lucca** (62 ft.; railway restaurant; Reale Universo, 66 beds; La Tosca, 45 beds at 9¹/₂-12, D. 12 *L.*), the Roman *Luca*, the home of Matteo Civitali (1436-1501), the sculptor, and Giacomo Puccini, the composer (1858-1924), is the capital of a province and an archiepiscopal see, with 32,700 inhabitants. It has several interesting churches of the 11-12th cent., as *San Frediano*, on the N. side of the town, and *San Michele*, in the piazza of that name. The *Cathedral*, on the S. side, with a rich façade of 1204 (equestrian statue of St. Martin; sculptures by Niccolò Pisano on the left portal), was rebuilt, partly in the Gothic style, in the 14th century. It contains sculptures by Iacopo della Quercia (tomb of Ilaria del Carretto, 1406) and Matteo Civitali, and a Madonna with saints by Fra Bartolommeo (1509; in the closed Cappella del Santuario, left of the choir). In the picture-gallery at the *Palazzo Provinciale*, Piazza Napoleone, are good paintings by Fra Bartolommeo (Nos. 82 and 91 in Room IV) and Pontormo (No. 75 in Room III).

The *Bagni di Lucca* (Hotels Royal Continental, Cherubini, Grand, etc.; services at the English Church in July-Sept.) are reached by a railway (14 M.) ascending the valley of the Serchio; a motorbus runs from the station to the baths (3 M.).

Beyond (23 M.) *Altopascio* we have a superb view of the Apuan Alps on the left. — 29 M. *Pescia*. — 33¹/₂ M. *Bagni di Montecatini* (98 ft.; La Pace Grand-Hôtel, 250 beds from 25 *L.*; Bellavista, 140 beds from 15 *L.*; etc.), the most frequented thermal baths in Italy. —

34 M. *Pieve Monsummano.* Light railway hence to (18½ M.) Lucca or (21½ M.) *Monsummano* (Albergo Reale Vittorio Emanuele), with a grotto filled with hot vapours efficacious for gout and rheumatism.

42 M. **Pistoia** (213 ft.; railway restaurant; Albergo-Ristorante del Globo, 30 beds at 9-18 *L.*), the Roman *Pistoria,* is a provincial capital of 40,800 inhabitants. *San Giovanni Fuorcivitas* contains a terracotta group by Luca della Robbia (Visitation of the Virgin), *Sant' Andrea* (12-13th cent., rebuilt in the 16th) a pulpit by Giovanni Pisano (1301), and the *Cathedral* (12-13th cent., rebuilt in the 16th) a cardinal's tomb, after Verrocchio (left aisle) and a silver altar of the 14th cent. (right of the choir). The *Baptistery* and the *Palazzo Pretorio* date from the 14th cent., the domed church of the *Madonna dell' Umiltà* from 1494-1509 (fine porch). The *Palazzo Comunale* contains the Museo Civico (open 9-12 and 2.30-5) and the council hall. Pistoia is the junction for Bologna (R. 23).

The train skirts the base of the Apennines. — 47 M. *Montale-Agliana.* On the left the picturesque castle of *Montemurlo* (607 ft.).

51½ M. **Prato in Toscana** (210 ft.; Stella d'Italia, 36 beds at 7-12 *L.*; pop. 37,000). On the façade of the *Cathedral* is a pulpit with reliefs by Donatello and Michelozzo (1438). In the interior, Renaissance sculptures, and frescoes from the lives of John the Baptist and St. Stephen, by Fra Filippo Lippi (1456-64). The *Madonna delle Carceri* church was built by Giuliano da Sangallo in 1485-91. The *Palazzo Pretorio* (13th cent.) contains the municipal picture-gallery.

58 M. *Sesto Fiorentino.* To the N.E. is *Doccia,* with the porcelain and majolica factory of the Società Richard-Ginori (p. 171), at the foot of *Monte Morello* (3065 ft.). — 60 M. *Castello,* near which are the villas of *Petraia* and *Castello.* — 63 M. *Florence,* see p. 169.

B. Via Empoli.

49 M. Express in 1½-1¾ hr. (42 *L.*, 28 *L.* 50 c., 17 *L.*); ordinary train in 2¼-2½ hrs. (38 *L.*, 26 *L.*, 15 *L.* 20 c.).

Pisa, see p. 163. — A fertile region; to the left are the *Monti Pisani.* — 8 M. *Cascina.* — 12½ M. *Pontedèra,* at the confluence of the *Era* and Arno. — 23½ M. *San Miniato-Fucecchio;* the little town of San Miniato, once a residence of Emp. Frederick Barbarossa, lies on a hill to the right.

29½ M. **Empoli** (railway restaurant; pop. 13,800), on the Arno, is the junction for Siena (see p. 214).

To the left appears the *Castello dell' Ambrogiana,* with four towers. — 33 M. *Montelupo,* with an old castle. — We cross the Arno. The valley narrows to the Gonfolina ravine, which the Arno has worn through the Monte Albano. — 40 M. *Signa,* at the egress of the Gonfolina, noted for straw-plaiting and manufacture of majolica. — 43 M. *San Donnino,* near *Brozzi.* Numerous villas mark the approach to Florence. — 49 M. *Florence,* see p. 169.

FIRENZE

1:10.000.

Metri 0 50 100 200 300 400

Tramways

Geograph. Anstalt von Wagner & Debes, Leipzig.

29. Florence.

Railway Station. *Stazione Centrale Santa Maria Novella* (Pl. D, 3; restaurant), for all lines; omnibuses from the chief hotels.

Hotels. On the Right Bank of the Arno, the finest and warmest situation: **Grand-Hôtel* (Pl. a; C, 3), Piazza Manin 1, 250 beds from 40 (July-Febr. from 30), B. 8, L. 30, D. 35-40, P. from 90 (or 75) *L.*; **Excelsior Hôtel Italie* (Pl. b; C, 4), Piazza Manin 3, 300 beds from 50 (or 30), B. 8, L. 30, D. 40, P. from 110 (or 80) *L.*; *Royal Grande-Bretagne & Arno* (Pl. f; D, 5), Lungarno Acciaioli 8, 90 beds from 30 (or 20), B. 7, L. 25, D. 30, P. from 70 (or 60) *L.*; *Florence, Washington, & Bristol* (Pl. d; C, 4), Lungarno Amerigo Vespucci 6, 100 beds from 25, B. 6, L. 22, D. 27, P. from 50 *L.*; *Hôtel d'Albion* (Pl. k; D, 5), Lungarno Acciaioli 10, 60 beds; *Berchielli* (Pl. n; D, 5), Lungarno Acciaioli 16, 90 beds from 15, B. 5, L. 20, D. 22, P. from 50 *L.* — Near the Cascine, in a quiet situation: *Anglo-American* (Pl. l; B, 2), Via Garibaldi 7, 260 beds from 20, B. 6, L. 20, D. 25, P. from 50 *L.* — On the Left Bank of the Arno: *Palace* (Pl. pa; C, 5), with a cabaret, Lungarno Guicciardini 7, 140 beds.

Near the Piazza Vittorio Emanuele and Piazza della Signoria, in the centre of the town: *Savoia* (Pl. o; E, 4), Piazza Vittorio Emanuele 7, with restaurant and café, 110 beds; **Cavour* (Pl. t; F, 5), Via del Proconsolo 5, 200 beds from 20, B. 6, L. 20, D. 25, P. from 45 *L.*; **Helvetia* (Pl. p; E, 4), Via dei Pescioni 2 & 3, 130 beds from 18, L. 20, D. 25, P. from 50 *L.*; *Porta Rossa, Central, & Europe* (Pl. u; D, 5), Via Porta Rossa 13, with restaurant, 150 beds from 18, B. 6, L. 18, D. 22½, P. from 50 *L.*; *Parlamento* (Pl. la; F, 6), Via dei Leoni 14, 120 beds from 15 *L.*, well spoken of; *Stella d'Italia & San Marco* (Pl. sm; E, F, 5), Via de' Calzaioli 8, 200 beds; *Métropole* (Pl. q; E, 5), Via Condotta 12, 90 beds at 10-14, P. 40-55 *L.*

Near Santa Maria Novella and the Station: **Baglioni* (Pl. z; E, 3), Piazza dell'Unità Italiana 7, 200 beds from 35 (or 25), B. 8, L. 30, D. 35, P. from 90 (or 75) *L.*; *Majestic* (Pl. m; E, 3), Piazza dell'Unità Italiana, 200 beds; **Minerva* (Pl. v; D, 3), Piazza Santa Maria Novella 16, 150 beds; *Roma* (Pl. w; D, 4), Piazza Santa Maria Novella 8, 100 beds from 25, B. 7, L. 25, D. 30, P. from 65 *L.*; **Terminus-Hôtel & de Milan* (Pl. y; E, 4), Via dei Cerretani 12, 120 beds at 14-20, B. 5-7, L. 14-18, D. 16-20, P. 45-60 *L.*; *Bonciani* (Pl. x; E, 3), Via de' Panzani 23, with restaurant, 90 beds at 10-20, P. 40-50 *L.*

Hôtels Garnis (p. xx). *Moderno* (Pl. mu; E, 5), Via dei Lamberti 5, 72 beds, *Splendide Hotel Patria* (Pl. pt; E, 5), Via de'Calzaioli 8, 150 beds from 10 *L.*, *Fenice* (Pl. r; F, 4), Via dei Martelli 10, 70 beds, all three well spoken of; *Nazionale Scannavini* (Pl. na; D, 4), Piazza Santa Maria Novella 1, 70 beds.

Pensions (mostly owned by ladies and well spoken of). On the right bank of the Arno: *Dinesen*, Via Melegnano 1 (Pl. C, 3), 40 beds, P. 30-35 *L.*, Danish; *Ravasso*, Via Curtatone 1 (Pl. C, 3), 37 beds; *Pagnini*, Via Montebello 28 (Pl. C, 3), 24 beds, P. 27-34 *L.*; *Piccioli*, Via Tornabuoni 1 (Pl. D, 4, 5), 75 beds; *Caselli*, Lungarno Acciaioli 2 a (Pl. D, 5); *Pendini*, Via degli Strozzi 2bis (Pl. E, 4; lift), 45 beds; *Plucknett*, Via Martelli 7 (Pl. F, 4), 20 beds, P. 30-32 *L.*; *Champendal*, Via Nazionale 10 (Pl. E, 3), 30 beds; *Banchi*, Piazza dell' Indipendenza 13 (Pl. F, 2), 50 beds; *Esperia*, Via Ventisette Aprile 16 (Pl. F, G, 2), 40 beds; *Il Sorriso* (Prof. A. Morini), Via Gustavo Modena 7 (Pl. H, I, 2, 3), 24 beds; *Windsor*, Via Leonardo da Vinci 11 (Pl. I, 1, 2), 30 beds, P. 25-30 *L.*; *Forti*, Via Venezia 8 (Pl. H, 2, 3), 35 beds, P. 25-35 *L.*; *Margherita*, Via Colletta 22 (Pl. I, 6), with garden, and Via Montebello 7 (Pl. B, C, 2, 3), 60 beds, P. 25-35 *L.*; *Lucchesi*, Lungarno Zecca Vecchia 20 (Pl. G, 7), 120 beds. — On the left bank of the Arno: *Crocini*, Lungarno Guicciardini 9 (Pl. C, D, 5), 35 beds; *Innocenti*, Piazza Nazario Sauro 4 (Pl. C, 5), 24 beds, P. 23-27 *L.*; *Laurent*, P. 30 *L.*, *Fiorenza*, P. 25-35 *L.*, both Via del Presto San Martino 7 (Pl. C, D, 5);

Villa San Giorgio, Lungarno Serristori 11 (Pl. F, 7), 60 beds, P. 36-44 *L.*; *Scandinavia*, Lungarno Serristori 15, 45 beds, P. 30-40 *L.*; *Piccardi*, Piazza Giuseppe Poggi 1 (Pl. G, 8), 30 beds, P. 27-30 *L.*; *Godkin*, Lungarno Guicciardini 1 (Pl. C, D, 5).

Restaurants. **Doney & neveux*, Via Tornabuoni 16 (Pl. D E 4, 1st floor; café & confectionery on the ground-floor, see below); *Betti*, Via Tosinghi 4 (Pl. E, 4); *Melini-Picciolo*, Via dei Calzaioli 13 (Pl. E, 5); *Spinelli*, Via Strozzi 2 (Pl. E, 4), 1st floor.—*Comparini*, Via Calzaioli 8 (Pl. E. 5); *Bologna* (La Buca), Piazza dell' Olio 1 (Pl. E, 4), with music in the evening; *Sport*, Via dei Lamberti 1 (Pl. E, 5); *Moderno* (Pl. mu; E, 5), Via dei Lamberti 5; *Orologio*, Via dei Lamberti 2; *Centrale*, Piazza Strozzi 3 (Pl. E, 4, 5); *Cencio*, Borgo San Lorenzo 21 (Pl. F, 4); *Zamboni*, Via dei Martelli 9 (Pl. F, 4); *Giotto*, Piazza del Duomo 13 (Pl. F, 4); *Lapi*, at the corner of Palazzo Antinori (Pl. E, 4; underground).

Cafés (beer also). *Savoia*, Via degli Speziali 6 (Pl. E, 5), *Paszkowski*, Piazza Vittorio Emanuele, N. end, *Gambrinus*, Piazza Vittorio Emanuele and Via Verchietti (Pl. E, 4: basement), *Bottegone*, Piazza del Duomo, corner of Via dei Martelli (Pl. F, 4), all with seats in the open air and music in the evening. — **Confectioners** ('pasticcerie'). *Doney & neveux* (see above); *Giacosa* (Bono), Via Tornabuoni 11 (Pl. D, E, 4; also tea-room); *Gilli*, Piazza Vittorio Emanuele 6 and Via dei Calzaioli 10 (Pl. E, 5).

Tea Rooms. *Fireside Inn*, Via Vigna Nuova 14 (Pl. D, 4); *Pieri*, Via Tornabuoni, corner of Via della Spada; *The Albion*, in the Arte della Lana (p. 185), Via Calimara (Pl. E, 5); *The Courtyard*, in the Palazzo Antinori (p. 201); *Calamai's*, Piazza San Giovanni 8 (Pl. E, F, 4).

Taxicabs. Horse Cabs. Tariff 1 (1-3 persons, in the daytime, within the old octroi barriers): 1 *L.* 50 c. for the first 500 m. (or 12 min. wait), 25 c. each additional 166 m. (or 4 min. wait); Tariff 2 (1-3 persons, at night, or outside the old barriers in the day): 1 *L.* 50 c. for the first 375 m. (or 9 min. wait), 25 c. each additional 125 m. (or 3 min. wait). In addition 1 *L.* for each extra person, 2-3 *L.* for an empty cab returned from the new barriers; hand-luggage 1 *L.*, trunk 2 *L.* Night tariff: 7 to 7 from Oct. 1st to March 31st, otherwise 8 to 6. — Motor Cabs. Tariff 2: 1 *L.* 35 c. for the first 250 m. (or 9 min. wait), 23 c. each additional 83 m. (or 3 min. wait); 1 *L.* 80 c. extra for 4 or 5 persons. For an empty cab returned from the old barriers 1 *L.* 80 c., from a further distance 3 *L.* 60 c. Hand-luggage 90 c., trunk 1 *L.* 80 c. There are also a number of *Side-Car Taxis*, charging half the above fares. — For drives outside the new barriers it is advisable to come to an agreement with the driver before starting.

Tramways (usual fare 50 c.). Starting from the Piazza del Duomo or from the corner of Piazza San Giovanni and Via de' Pecori (Pl. E, F, 4): 7. *Linea di Fiesole*, by the Piazza Savonarola (Pl. I, 2), etc., see p. 210, every 20 min. (No. 20 to the Viale dei Mille every 8 min.), in ¾ hr. — 9. *Linea di Settignano*, by the Piazza Beccaria (Pl. I, 6). — 10. *Linea di Rovezzano*, by the Via Fra Angelico (Pl. I, 7, 8). — 11. *Linea di Bagno a Ripoli*, by the Barriera San Niccolò (Pl. H, 8). — 12. *Linea di Grassina*, by the Barriera San Niccolò. — 13. *Linea del Viale dei Colli*, by the Ponte alle Grazie (Pl. E, F, 7) and the Piazzale Michelangelo (Pl. F, G, 8), returning by the Porta Romana (Pl. A, 7) and the Ponte alla Carraia (Pl. C, 4). — 15, 16. *Linea di Casellina* and *Linea di Scandicci-Vingone*, both by the Porta San Frediano (Pl. A, B, 4). — 17. *Linea delle Cascine*, by the Stazione Centrale, Porta al Prato (Pl. B, C, 1), and the Ponte alle Mosse. — 18 *Linea di Sesto Fiorentino*, by the Stazione Centrale (Pl. D, 3). — 19. *Viali di Circonvallazione*, by the Piazza Giudici (Pl. E, 6), Piazza Beccaria (Pl. I, 6), Piazza Cavour, Via Luigi Alemanni (Pl. D, 1, 2), and Stazione Centrale, back to the Piazza del Duomo. — 19 red, as No. 19, but reversed. — The following lines pass the Piazza del Duomo: 1. *Linea delle Cure* (beyond Pl. I, 1), from the Piazza Signoria (Pl. E, 5) to the Piazza del Duomo, then N.E. by the Via Cavour. — 2. *Linea di Via Trieste*, from the Piazza Signoria by the Via Cavour and Via Bolognese. — 4. *Linea del Ponte Rosso*,

from the Porta Romana (Pl. A, 7) by the Ponte alla Carraia (Pl. C, 4) to the Piazza del Duomo, then N.E. by the Ponte Rosso (Pl. I, 1) to the Via Vittorio Emanuele. — **6.** *Linea di Via del Cenacolo*, from the Piazza Signoria by the Piazza del Duomo, Piazza di San Marco (Pl. G, 3), and Piazza d'Azeglio (Pl. H, I, 5). — **8.** *Linea del Ponte all'Asse*, from the Campo di Marte (beyond Pl. I, 5) to the Piazza del Duomo, then N.W. by the Stazione Centrale and Porta al Prato (Pl. B, C, 1). — **24.** *Linea di Lastra*, as No. 2 by the Via Bolognese.

Also: **3.** *Logge del Mercato Nuovo* (Pl. E, 5) - Stazione Centrale - Piazza dell' Independenza (Pl. F, 2) - Via Poliziano (Pl. G, 1) - *Via Pucinotti* (corner of Via Vittorio Emanuele). — **14.** *Logge del Mercato Nuovo* - Porta Romana (Pl. A, 7) - Galluzzo - Certosa - *Tavarnuzze.* — *Linea del Chianti*, as No. 14, then steam-tram to (12 M.) *Sancasciano* or (20 M.) *Greve.*

Motorbuses (usual fare 50 c.). **A.** From the *Via Scipione Ammirata* (beyond Pl. I, 6) to the *Piazza Torquato Tasso* (Pl. A, 5), by the Piazza Beccaria, Piazza del Duomo, and Ponte Santa Trinita. — **B.** From the *Piazza Signoria* (Pl. E, 5) to the *Via La Farina* (Pl. I, 4). — **C.** From the *Piazza Vittorio Emanuele* (Pl. E, 4, 5) to the *Piazza Vittorio Veneto* (Pl. A, B, 1, 2). — **D.** From the *Piazza del Duomo* (Pl. F, 4) to *Rifredi*, by the Piazza dell' Indipendenza and Via Vittorio Emanuele (Museo Stibbert, p. 210). — Also from the Via Maso Finiguerra 5 (Pl. C 3) to *San Gimignano* (p. 214), to *Siena* (p. 214), and in summer to *Vallombrosa* (p. 222), the *Casentino*, etc.

Post Office (Pl. E, 5), Via Pellicceria, open on week-days 9-12 and 2-7.

Baths. Via de' Pècori 5 (Pl. E, 4); in summer river-baths in the Arno. — **Public Lavatories** ('latrine'; 30 c.). Via de' Pecori 5, Via del Corso (Pl. E, F, 5), by the Loggia dei Lanzi (Pl. E, 5), Via del Castellaccio 14 (Pl. G, 4), Piazza Peruzzi (Pl. F, 6).

Theatres. *Politeàma Fiorentino* (Pl. B, 2), for opera; *Teatro della Pergola* (Pl. G, 5), operas and ballet, in winter only; *Niccolini* (Pl. F, 4), drama; *Verdi* (Pl. F, G, 6). — Varieties. *Folies-Bergère*, Via dei Neri 35, by the Loggia del Grano (Pl. E, 6).

Shops. The best are in the Via Tornabuoni (Pl. D, 4), Via dei Fossi (Pl. D, 4), and Via dei Cerretani (Pl. E, 4). The specialities of Florence are mosaics, marble sculpture, picture-frames, wood-carvings, and Majolica; the last is obtained at the *Società Ceramica Richard-Ginori*, Via Rondinelli 7 (Pl. E, 4), and *Cantagalli*, Via Senese 19 a (Pl. A, 7; visitors admitted to factory); stuffs, covers, cushions, etc., at *Lisio*, Via dei Fossi 17 (Pl. D, 4). — Photographs: *Brogi*, *Alinari*, Via Tornabuoni 1 and 2; *Pineider*, Piazza della Signoria (stationery and 'Anderson' photographs). — Books: *Seeber*, Via Tornabuoni 20 (Pl. D, 4). — Chemists: *Roberts & Co.*, Via Tornabuoni 17; *Farmacia Anglo-Americana*, Piazza Goldoni (Pl. C, D, 4); *London Pharmacy*, Piazza Madonna 7 (Pl. E, 3).

Travel Agencies. *Thos. Cook & Son*, Via Tornabuoni 10 (Pl. D, 5); *American Express Co.*, Via Tornabuoni 2-4; *C. I. T.* (p. xvi), Via dei Cerretani 4, corner of Via dei Conti (Pl. E, 4); *Agenzia delle Ferrovie*, Via Roma 2 (Pl. E, 4); *Pro Firenze*, Via Strozzi 2 (Pl. E, 4; theatre tickets also); *Humbert*, Via Cerretani 5 (Pl. E, 4); *International Sleeping Car Co.*, Via Tornabuoni, at the corner of Via Strozzi.

British Institute, see p. 201. — **Institute of Art History** *(Kunsthistorisches Institut)*, Palazzo Guadagni (Pl. C, 6), Piazza Santo Spirito 10-11.

Consulates. *British*, Lungarno Guicciardini 1 (Pl. C, D, 5); *American*, Via de' Medici 1 (Pl. E, 4, 5).

English and American Churches. *Holy Trinity* (Chiesa Anglicana; Pl. H, 2), Via Lamarmora; *St. Mark's* (Pl. C, D, 5), Via Maggio 18 (closed in July and Aug.); — *St. Joseph's* (San Giuseppe; Pl. G, 1), for English-speaking Roman Catholics. — *Presbyterian Church* (Pl. C, 5). — *Methodist Episcopal Church*, at the corner of the Via Guelfa and Via di San Gallo (Pl. F, 3). — *American Church* (St. James'; Pl. C, 2). — *First Church of Christ Scientist*, Via della Spada 1 (Pl. D, 4; 2nd floor, lift); *Second Church of Christ Scientist*, Lungarno Guicciardini 7 (Pl. C, 5).

English Newspapers. *The Italian Mail, The Italian Tribune,* both published weekly (1 *L.*). **English Club.** *Florence,* Piazza Vittorio Emanuele 2.

Physicians. *Dr. Collinson,* Via Tornabuoni 9. The following speak English: *Dr. R. Verity,* Via Masaccio 36; *Dr. Giglioli,* Via Tornabuoni 5; *Dr. Kirch,* Via Palestro 3 (Pl. B, C, 2); *Dr. Piccinini,* Via del Prato 52 (Pl. C, 1, 2).—*English Nursing Home,* Via Venezia 1 (Pl. H, 2, 3).

Golf Course (9 holes, others under construction; open Sept.-July) at Ormannoro, on the Prato road, 3 M. to the N.W. of Florence.

Times of Admission (comp. 'Florence Weekly', obtained gratis from the 'Pro Firenze' office, p. 171). The CHURCHES are closed 12-3 p.m. (in summer till 4). — The PUBLIC GALLERIES (generally very cold in winter) are open as follows, except on national holidays (p. xxiii) and on June 24th.

Accadèmia di Belle Arti (p. 192; Galleria dell' Accademia): 10-4 (April-Sept. 11-5), 5 *L.*; Sun. 9-1, free.

Archæological Museum (p. 194): 10-4 (April-Sept. 9-3), 5 *L.*; Sun. 9-1, free.

Bargello (Museo Nazionale; p. 196): 10-4 (April-Sept. 11-5), 8 *L.*; Sun. 9-1, free.

Boboli Garden (p. 208): Sun. & Thurs. from noon onwards, free.

Cathedral Museum (p. 187; Museo di Santa Maria del Fiore): 10-4 (Nov.-Feb. 10-3), 3 *L.*; Sun. 9-1, free.

Chiostro dello Scalzo (p. 191): Tues., Thurs., and Sat. 10-4 (April-Sept. 9-12 and 3-6), 1 *L.*; Sun. 9 1, free.

Galleria Buonarroti (p. 200): 10-4 (April-Sept. 9-12 & 3-6), 2 *L.*; Sun. 9-1, free.

Galleria Moderna (p. 207; in the Pitti Palace): 10-4 (April-Sept. 9-12 & 3-6), 3 *L.*; Sun. 9-1, free.

Museo Bardini (p. 208): 9-4 (March-Oct. 15th 9-5), 3 *L.*; Sun. 9-12, free.

Museo Horne (p. 199): Thurs. 10-4; 2 *L.*

Museo Nazionale, see Bargello.

Museo di San Marco (p. 190): 10-4 (April-Sept. 9-3), 5 *L.*; Sun. 9-1, free.

Museo Stibbert (p. 210): 9-4 (March-Oct. 15th 9-5), 3 *L.*; Sun. 9-12, free.

Palazzo Medici-Riccardi (p. 188): 9-12 & 2-5 (Nov.-Feb. 10-12 & 2-4), Sun. and holidays 10-12, 1 *L.*; free on the 1st Sun. of the month.

Palazzo Vecchio (p. 175): 9-4 (March-Oct. 15th 9-5), 3 *L.*; Sun. 9-12, free (tower closed).

Pitti Gallery (p. 205), *Silver Museum* (p. 207), and *Royal Apartments* (p. 206; at the Pitti Palace): 10-4 (April-Sept. 11-5), 6 *L.*; Sun. 9-1, free.

San Lorenzo (Cappelle Medicee, i.e. the Chapel of the Princes and New Sacristy, p. 189): 9-5 (Nov.-Feb. 9-4), 5 *L.*; Sun. 9-12.30, free.

Sant' Apollonia (p. 191): 10-4 (April-Sept. 9-12 & 3-6), 1 *L.*; Sun. 9-1, free.

Santa Croce. The cloisters (p. 200), with the Museo dell' Opera and the Cappella dei Pazzi, are open on week-days 9-12 & 2-5, 2 *L.*; Sun. and holidays 10-12, free.

Santa Maria Maddalena dei Pazzi (p. 195): 10-4 (April-Sept. 9-12 & 3-6), 1 *L.*; Sun. 9-1, free.

Uffizi Gallery (p. 177): 10-4 (April-Sept. 9-3), 12 *L.*; Sun. 9-1, free.

Chief Attractions (5 days). 1ST DAY: Piazza della Signoria, with the Palazzo Vecchio and Loggia dei Lanzi (pp. 175, 176); Uffizi Gallery (p. 177); Viale dei Colli and San Miniato (pp. 208, 209). — 2ND DAY. Or San Michele (p. 185); Baptistery, Cathedral, and Campanile (pp. 185-187); Cathedral Museum (p. 187); afternoon, Fiesole (p. 211). — 3RD DAY. Santa Croce (p. 199); Museo Nazionale (p. 196); Archæological Museum (p. 194); Santissima Annunziata (p. 193). — 4TH DAY: Palazzo Medici-Riccardi (p. 188); San Marco (p. 190); Academy (p. 192); Museo Bardini (p. 208); San Lorenzo, with the New Sacristy (p. 189); Santa Maria Novella (p. 202). — 5TH DAY: Palazzo Strozzi (p. 201), Via Tornabuoni (p. 201), Santa Trinita (p. 201); Pitti Gallery (p. 205); Santa Maria del Carmine (p. 204); Boboli Garden (p. 208).

Florence (168 ft.; pop. 250,700), Italian *Firenze,* justly entitled 'la Bella', formerly capital of the Grand Duchy of Tuscany, and now that of a province, is the seat of an archbishopric and of a university and the headquarters of the 8th army corps. The city lies on both banks of the *Arno,* picturesquely surrounded by the spurs of the Apennines. While Rome was the ancient centre of Italian life, Florence, in the middle ages, became its chief intellectual focus. It was here that Italian language, literature, and art attained their prime. A marvellous profusion of treasures of art, nowhere else to be found within so narrow limits, important historical associations preserved by numerous monuments, and its delightful environs combine to render Florence one of the most interesting and attractive places in the world.

Of the *Florentia* of Etruscan and Roman times little is known. By the beginning of the 13th cent., thanks to her site on the great route from Upper Italy to Rome, which commanded the passage of the Arno, and to her great success both in war and in industries (wool and silk), Florence had become the foremost city in Central Italy. When the inability of the nobles to govern was made manifest by ceaseless conflicts between Guelphs and Ghibellines, the guilds, in 1282, took the government in hand and entrusted it to a *Signoria,* formed of their *Priori* or presidents. In time a plutocracy arose on this foundation, against which the lower ranks rebelled in 1378. This 'Tumulto dei Ciompi' was followed by three years of mob rule, which was again succeeded by an aristocratic government headed by the *Albizzi,* who inaugurated the most brilliant period in the history of the city. Florence now became the money-market of Europe and the chief cradle of modern culture. In 1406 she conquered Pisa, in 1411 Cortona, and in 1421 Leghorn. The wealthy *Medici,* aided by the democrats, next seized the reins of government. *Cosimo il Vecchio,* 'pater patriæ', while retaining the republican constitution, ruled the city from 1434 until his death in 1464. He was succeeded by his weakly son *Piero,* who was followed in 1469 by his son *Lorenzo,* surnamed *Il Magnifico,* a statesman, poet, and patron of art and science of imperishable fame. After the death of Lorenzo (1492) the Florentine love of liberty, powerfully stimulated by the voice of the Dominican friar *Girolamo Savonarola* of Ferrara, successfully rebelled against the rule of the Medici. But the great patriot and austere reformer was burned at the stake in 1498, and in 1512 the Medici were reinstated with the aid of Spanish troops. In 1527 they were again expelled, but in 1530, after a heroic defence, during which Michelangelo had charge of the fortifications (p. 209), Florence was captured by the army of Charles V., who installed *Alessandro de' Medici* as hereditary duke. After him came (1537) *Cosimo I.* (Grand Duke after 1569), who united the communities of Tuscany into a single state. To the Medici above all the other

Italian princes belongs the merit of having ruled wisely and of having zealously promoted the progress of agriculture, commerce, and art. On their extinction in 1737 Tuscany fell to the house of *Lorraine*, the princes of which laudably strove to vie with their predecessors. Apart from the Napoleonic period (1801-14), they held sway till the plebiscite of March 15th, 1860, which united Tuscany with the new kingdom of Italy. Of that kingdom Florence was the capital in 1865-70, and enjoyed renewed prosperity.

In the history of Literature Florence is memorable as the birthplace and home of *Dante Alighieri* (b. 1265; d. 1321 in exile at Ravenna; p. 140), the immortal author of the Divina Commedia; and here too lived his first interpreter *Giovanni Boccaccio* (1313-75), whose Decamerone laid the foundation of modern Italian prose. In the 15th cent. Florence took the lead in the evolution of humanism, and her scholars were enthusiastic discoverers and students of ancient classical texts. At a later period also Florence towered above all Italy in her intellectual life, as the names of *Machiavelli, Varchi, Guicciardini,* and *Galileo* testify.

In the development of Art Florence took the lead at the end of the 13th century. It was here that *Giotto* (c. 1266-1337), the father of modern painting, began the work that he afterwards carried on in many other parts of Italy. His chief pupils were *Taddeo Gaddi* (d. 1366) and *Orcagna* (an architect also; d. 1368). The year 1402 may be said to have witnessed the birth of the Renaissance, for it was then that the competitive plans for the N. door of the baptistery were submitted (p. 185), although in architecture the new style was not firmly established till about twenty years later. *Brunelleschi* (1377-1446) based his work both on local traditions (especially in his early creations, pp. 193, 189) and on his study of the antique. He was followed by *Leon Battista Alberti* (1404-72), *Michelozzo* (1396-1472), *Benedetto da Maiano* (1442-97), and *Simone Pollaiuolo,* surnamed *Cronaca* (1457-1508). Nor are these architects always distinguished in one sphere only, for many of them, true to the genius of humanism, are sculptors also, and we hear of sculptors and goldsmiths who were also painters. Among the Florentine sculptors of the Renaissance *Lorenzo Ghiberti* (1378-1455), *Luca della Robbia* (1400-82), who has given his name to reliefs in glazed terracotta, and, above all, *Donatello* (1386-1466), the greatest master of the 15th cent., stand pre-eminent. After his death *Andrea Verrocchio* (1436-88), famous as a painter also, becomes the centre of a large artistic circle.

In painting the pioneers of the Renaissance style were *Masaccio* (1401-28), *Andrea del Castagno* (c. 1410-57), and *Paolo Uccello* (1397-1475). The devout religious style of that period was initiated by *Fra Angelico da Fiesole* (1387-1455), who also influenced *Fra Filippo Lippi* (c. 1406-69) and *Benozzo Gozzoli* (1420-97). This school cul-

minates in *Andrea Verrocchio* (see p. 174), the brothers *Antonio Pollaiuolo* (1429-98) and *Piero Pollaiuolo* (1443-c. 1495), *Sandro Botticelli* (1444-1510), *Filippino Lippi* (c. 1459-1504), son of Fra Filippo, and *Domenico Ghirlandaio* (1449-94). The three greatest of all Italian artists, *Leonardo da Vinci*, *Michelangelo*, and *Raphael*, though not permanently attached to Florence, did some of their most important work here. Leonardo and Michelangelo, both Tuscans, were trained at Florence, while Raphael here gained a wider horizon and shook off his Umbrian limitations. To the year 1506 belongs the grandest scene in the whole history of Italian art when we picture to ourselves these three illustrious masters working side by side. Among their contemporaries were *Lorenzo di Credi* (1459-1537), who was closely allied to Leonardo, the fantastic *Piero di Cosimo* (1462-1521), *Fra Bartolommeo* (1472-1517), a friend of the young Raphael, and the great colourist *Andrea del Sarto* (1486-1531), who was the friend of *Franciabigio* and the teacher of *Pontormo*. Among the masters of the following years were *Angelo Bronzino*, an excellent portrait-painter, his nephew *Alessandro Allori*, and *Giorgio Vasari*, the mannerist imitator of Michelangelo and the biographer of artists. Among sculptors may be mentioned *Benvenuto Cellini*, eminent also as a goldsmith, and *Giovanni Bologna* (Jean Boulogne of Flanders). In the 17th cent. the principal Florentine painters were *Lodovico Cardi*, surnamed *Cigoli*, and *Cristofano Allori*.

A. Piazza della Signoria and its Environs. Uffizi Gallery.

The picturesque *Piazza della Signoria (Pl. E, 5), with the Palazzo Vecchio and Loggia dei Lanzi, is the old centre of civic life.

The ***Palazzo Vecchio** (Pl. E, 5, 6), a castle-like edifice, with a massive overhanging machicolated gallery, battlements, and tower 308 ft. high, was built in 1298-1314, possibly from Arnolfo di Cambio's designs, as a *Palazzo dei Priori* for the Signoria (p. 173). In 1454 and 1495 it was partly rebuilt in the interior, and in 1548-93, after it had become the residence of Duke Cosimo I., it was extended at the back. It is now the town hall. To the left of the entrance stands a modern copy of Michelangelo's David (p. 192). On the right is a group of Hercules and Cacus by *Baccio Bandinelli*, Michelangelo's rival. The statues quite close to the entrance were used as chain-posts. The picturesque outer court is by *Michelozzo* (1454), the decoration being added in 1565. In the centre, above a basin of porphyry, is *Verrocchio's* charming Boy with a fish.

On the first floor (adm., see p. 172; lift 30 c.) on the left of the staircase-landing (ticket-office) is the Great Hall (*Sala dei Cinquecento*), constructed in 1495 for the council, after the expulsion of the Medici. The walls were (in 1503) to have been painted by Leonardo da Vinci and Michelangelo, but it was not till fifty years later that they were adorned by *Vasari* and others with scenes from Florentine history and town-views.

In front of the right end-wall is *Michelangelo's* group 'The Triumph', restored to this room in 1921. The statues of the Medici by the left wall are by *Baccio Bandinelli*. A door on the left of the entrance-wall leads into the Sala dei Dugento, now the meeting-place of the municipal council, with a coffered ceiling (1474) and Florentine tapestries (16th cent.). [This room and the Studio, Tesoretto, Gallery, and Tower are closed on Sunday.] At the end of the Great Hall, on the right, are the Studio of Grand Duke Francis I. (1574-87), and the Tesoretto, the treasury of Cosimo I., both richly decorated (shown by attendant). Opposite the last are the Sala di Leone X. and the Cappella di Clemente VII. — From the Sala di Leone X. we ascend to the Sala dei Priori and the Quartiere di Eleonora (on the second floor), which form the chief memorial of the art of this period: the Sala degli Elementi, with the adjoining rooms on the left, Sala di Berecinzia (Cybele), di Cerere, di Giove, di Ercole, and del Saturno (loggia; view), are elaborately decorated with paintings by *Vasari*. Opposite lies the Quartiere di Eleonora di Toledo, the wife of Cosimo I. On the right of the first Eleonora room is a chapel decorated by *Bronzino*. Farther on is the Quartiere dei Priori. In the Cappella dei Priori are a ceiling-painting and a fresco by *Ridolfo Ghirlandaio*. The next room is the Sala dell'Udienza, followed by the Sala dei Gigli (or dell'Orologio), with a magnificent coffered ceiling, frescoes by *Domenico Ghirlandaio* (1482; St. Zenobius, Heroes of Roman history), and a handsome marble doorway (left) by *Benedetto da Maiano*, adorned with tarsia by *Giuliano da Maiano*. Then follow the Guardaroba, with painted cupboards of the Medici, and the Studiolo, the study of Cosimo I. The staircase behind the Sala dei Gigli descends to the Sala dei Dugento (see above) and ascends to the Gallery (Ballatoio) and the Tower, both of which afford an admirable view.

The bronze lion at the N.W. corner of the palace is a copy of Donatello's *Marzocco* (p. 196), which once stood here; near it is his bronze group of *Judith and Holofernes* (c. 1440) from the Loggia dei Lanzi, placed here in 1916. The great *Neptune Fountain* is by Bartolomeo Ammanati (1575). A bronze slab in front of it marks the spot where Savonarola (p. 173) was burned. Farther on, to the left, is an excellent equestrian statue of *Grand Duke Cosimo I.*, by Giovanni Bologna (1594). On the N. side of the piazza is the *Palazzo Uguccioni* (16th cent.). — The Palazzo Fenzi (1871), on the W. side of the piazza, adheres to the old Florentine style; on the E. side is the former *Mercanzia* (Chamber of Commerce; 14th cent., restored).

The ***Loggia dei Lanzi** (Pl. E, 5), erected as the *Loggia dei Signori* in 1376-82, perhaps from designs by *Orcagna*, is a magnificent vaulted portico, such as even private palaces possessed. It served as a stage for addressing the people down to the time of Grand Duke Cosimo I., who posted his German 'lancers' here as guards (hence the present name). We note several interesting sculptures placed here. Under the arch, to the right, is the Rape of the Sabines, in marble, by Giovanni Bologna (1583); on the left, *Perseus with the head of Medusa, in bronze, by Benvenuto Cellini (1553); in the centre, Menelaus with the body of Patroclus, antique, but freely restored; to the right of it, Hercules and Nessus, in marble, by Giovanni Bologna; by the wall at the back, third statue from the left, a Mourning barbarian woman ('Thusnelda').

To the S. of the Palazzo Vecchio and Loggia dei Lanzi, and extending to the Arno, is the spacious **Palazzo degli Uffizi** (Pl. E, 6), erected by *Vasari* in 1560-74 for public offices. The arcades on the ground-floor were embellished in 1842-56 with statues of famous Tuscans. On the side next the river, above the passage, is a statue of Cosimo I. by Giovanni Bologna (fine view across the river to San Miniato). The W. wing contains the *Tuscan Archives;* in the E. wing are the *National Library* (671,000 vols. and 22,000 MSS.; new building on the Borgo dei Tintori, Pl. F 7) and the famous Uffizi Gallery.

****Galleria degli Uffizi.** Approached from the Piazza della Signoria, the entrance is by the first door to the left under the E. arcade, from which we mount a staircase of 126 steps (lift $^1/_2$ *L.*). Adm., see p. 172; the director of the royal galleries in the Uffizi, the Palazzo Pitti, the Academy, and San Marco, is Prof. Giovanni Poggi. Illustrated catalogue of the paintings 10 *L.* (in English 15 *L.*), of the sculptures 6 *L.*, of the principal paintings 6 *L.* — Both in extent and value, this is one of the finest collections in the world (about 4000 paintings), originating from the old Medici collections founded by Lorenzo il Magnifico, with the later addition of many pictures from churches and monasteries. Purchases are still made from private collections, and in 1925 several valuable works were transferred hither from the Academy of Fine Arts (p. 192). The gallery affords a comprehensive survey of the Florentine schools of painting, specially interesting because here exhibited on their native soil. It also contains excellent examples of the N. Italian schools, particularly the Venetian. Even the Dutch and Flemish schools and the German masters Dürer and Holbein are worthily represented. The portraits of artists were brought back from the Pitti Palace (see p. 184) in 1927, and are temporarily hung in various rooms, the W. corridor, and the passage to the Pitti Palace (p. 184).

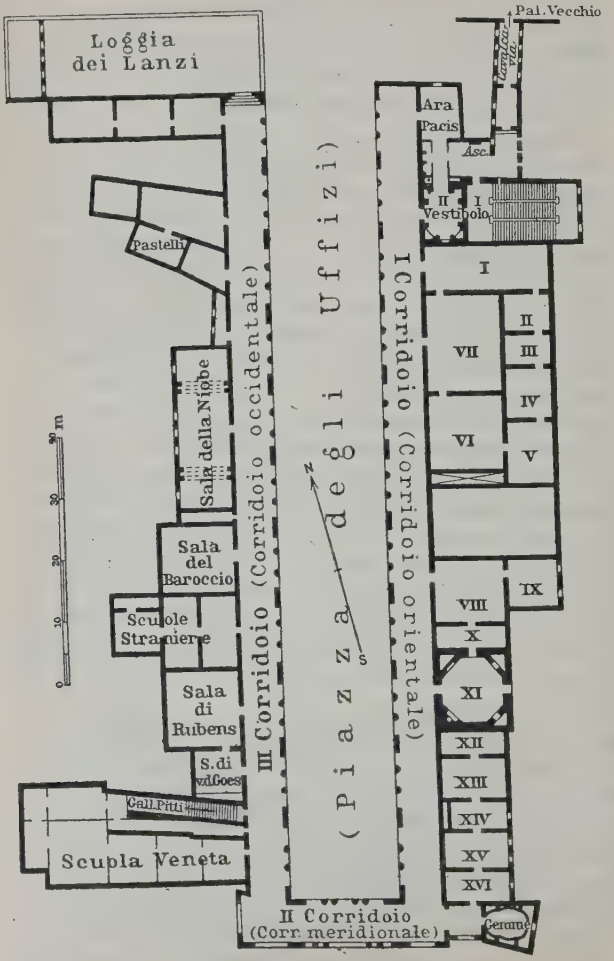
On the first floor, to the left, is the Collection of Engravings (40,000) and Drawings (45,000), mainly bequeathed by Cardinal Leopoldo de' Medici (d. 1675). A selection is exhibited in the first room.

From the highest landing we enter the Vestibule (Secondo Vestibolo; comp. the plan, p. 178). Ancient sculptures: 335. Torso of a Satyr, from Pergamum, on the base of a candelabrum; 65, 67. Two Molossian dogs. We then pass through the corridor on the right.

Sala dell'Ara Pacis, with antique sculptures. Among the reliefs are seven (332, 328, 319, 311, 340, 337, 316) from the Ara Pacis in Rome (p. 269); sarcophagus reliefs; 342. Roman sacrifice; 318. Votive relief to Bacchus, 324. Three dancers, both neo-Attic; portrait-busts; 343. Hermaphrodite, after a late-Hellenistic original.

East Corridor (Primo Corridoio), with ceiling-decorations of 1581; Florentine and eight Brussels tapestries (1585); and antique

marble sculptures, of which we mention only collectively the Roman statues and busts in the three corridors. Near the Secondo Vestibolo: 90. Marcus Agrippa; 252. Æsculapius, after a good original



of the middle of the 5th cent.; farther along, to the left: 100. Athlete, after an Attic original of the early 4th cent. (wrongly restored); 120. Proserpine, 122. Ariadne, both after Attic originals of the 4th century. — We pass through the third door on the left.

Room I. Florentine School of the 14th Century. On the left, 8343. *Cimabue,* Madonna; 447. *Unknown Master* (c. 1400), The Hermits in the Thebaid; *8344. *Giotto,* Madonna; 453. *Giottino* (?), Pietà. — Room II. Sienese School of the 14th Century. *451-453. *Simone Martini* and *Lippo Memmi,* Annunciation, with two saints; *Lorenzo Monaco,* 466. Adoration of the Magi, 885. Coronation of the Virgin; *Ambrogio Lorenzetti,* 8346, 8348, 8349. Presentation in the Temple, Scenes from the lives of saints; *Pietro Lorenzetti,* 445. Madonna, 8347. St. Humilitas (altarpiece).

Rooms III-VI: Florentine School of the 15th Century. Room III. 884. *Domenico Veneziano,* Madonna with four saints; 8386. *Masaccio,* Madonna with St. Anne; 479. *Paolo Uccello,* Cavalry engagement. — Room IV. 1598. *Fra Filippo Lippi,* Madonna with angels, a late work; 1619. *Domenico Ghirlandaio,* Adoration of the Magi (1487). *Fra Filippo Lippi:* 8350. Nativity; *8352. Coronation of the Virgin, one of the finest works of this master, whose portrait appears below (right) in the person of a monk with the inscription 'is perfecit opus'; 8351. Predella with the legend of SS. Frigidian and Augustine; 8353. Adoration of the Child; 8354. Madonna with four saints; below, 8355. *Francesco Pesellino,* Predella (to No. 8354), Adoration of the Child, Beheading of SS. Cosmas and Damian, Miracle of St. Anthony; on the right, 504. *Botticelli* (?), Madonna in glory. Farther on, 3249. *Filippino Lippi,* Adoration of the Child; 494. *Cosimo Rosselli* (?), Adoration of the Magi; *Domenico Ghirlandaio,* 881, 8388. Madonna with saints. All *Fra Angelico's* works are now in San Marco (p. 190). — Room V. *Leonardo da Vinci,* 1618. Annunciation (perhaps an early work of c. 1472), *1594. Adoration of the Magi (an unfinished altarpiece, begun c. 1481); 8358. *Andrea Verrocchio,* Baptism of Christ (the angel on the left is by Leonardo da Vinci); *Antonio* and *Piero Pollaiuolo,* 495-499, 1610. Allegories of the cardinal virtues, 1617. SS. Eustace, James, and Vincent; 8359. *Botticini* (?), Tobias conducted home by three archangels; 738. *Piero Pollaiuolo,* Duke Galeazzo Sforza; 8268, 1478. *Antonio Pollaiuolo,* Contests of Hercules with Antæus and the Lernean hydra, with beautiful landscapes; *Botticelli,* 1606. Strength, 1473. St. Augustine, 1488 and (farther on) 1484. Judith and Holofernes, 1496. Calumny (after Lucian); 1487. *Botticelli* (*Forzore Spinelli*?), Portrait with a medal of Cosimo de' Medici. — The works in Room VI are nearly all by *Botticelli:* left, Minerva and centaur; *8362. Coronation of the Virgin; 1608. Annunciation (school-piece), in an old frame; 8361. Madonna with six saints, and 8390-93, parts of the predella; *882. Adoration

of the Magi (with portraits of Cosimo de' Medici, his son Giovanni, and his grandson Giuliano; c. 1473); *8360. Allegory of Spring: on the left, Mercury and the Graces, in the centre, Venus and Cupid, on the right, the goddess of Spring and Flora with attendant Zephyr; 4346. Adoration of the Magi (coloured in the 17th cent.); 1607. Madonna of the Pomegranate, with angels, and *1609. Madonna of the Magnificat, two beautiful tondos; between these, *878. Birth of Venus. Near No. 8361: *Filippino Lippi*, 1568. Madonna enthroned with four saints (1485), 1566. Adoration of the Magi (1496).

To the right, Room VII: Florentine School of the 16th Century. Right, *Ridolfo Ghirlandaio*, 1589, 1584. The legend of St. Zenobius; *1587. *Mariotto Albertinelli*, Visitation (1503).—*Andrea del Sarto*, 1583. St. James, 783. Female portrait, *1577. Madonna with SS. John the Evangelist and Francis, called the Harpy Madonna from the figures on the pedestal (1517), 8394. Two angels, 8395. Four saints; *Fra Bartolommeo*, 1449, 1448. The prophets Job and Isaiah, 8397. Madonna with saints and angel musicians (1512).—506. *Piero di Cosimo*, Immaculate Conception; *Lorenzo di Credi*, 3094. Venus, 8399. Adoration of the Child.

We now return through Room VI to the East Corridor and turn to the left.

Rooms VIII-X: Umbrian and Sienese Schools of the 15th and 16th Centuries. Room VIII: Left, *Gentile da Fabriano*, 8364. Adoration of the Magi, his masterpiece (1423), 887. SS. Mary Magdalene, Nicholas, John, and George (1425); *Pietro Perugino*, 8365. Pietà (youthful work), *8366. Assumption (1500), 8367. Christ on the Mount of Olives; *Luca Signorelli*, 1613. Predella, with the Annunciation, Nativity, and Adoration of the Magi, 8368. Crucifixion, 502. Madonna, 1605. Holy Family (a powerful drawing), 8369. Madonna, saints, and archangels (next to it is the predella, No. 8371); 3254. *Luca Signorelli* and *Pietro Perugino*, Crucifixion, with saints; 1435. *Perugino*, Madonna with SS. John the Baptist and Sebastian (1493); 8370. *Filippino Lippi* and *Perugino*, Descent from the Cross.—Behind this room is the small Room IX, with a coffered ceiling, a tapestry, and maps (mural paintings) of the grand duchy of Tuscany (about 1600). On easels: *1615. *Piero della Francesca*, Federigo da Montefeltro, Duke of Urbino, and his wife Battista Sforza (on the back, their allegorical triumph); 3343, 3341. *Melozzo da Forlì*, Annunciation (a pleasant early work, in oils).—We return to Room VIII, on the left of which is Room X: *Pietro Perugino*, 1474. Fine portrait of a boy, 1700. Francesco delle Opere; 3250. *Bartolomeo Caporali*, Madonna with adoring angels.

We now enter two rooms of the Florentine School of the 16th Century. The first is the octagonal Room XI, the former Tribuna. In the middle are five celebrated *Antique Sculptures,

some freely restored: 200. *Satyr*, with a scabellum (foot clapper); 216. *Wrestlers;* 224. *The Medici Venus;* 230. the *Grinder*, a Scythian whetting his knife to flay Marsyas at the command of Apollo (from the same group as the Marsyas, No. 201, mentioned on p. 182); 229. *Apollino*, or young Apollo. The walls of this room are no longer hung with the masterpieces of the collection but with later works. These include some admirable portraits by *Angelo Bronzino:* left, 741, *736. Bartolomeo Panciátichi and his wife Lucrezia, 1475, 1472. Prince Garzia and Maria de' Medici as children, 793. Young widow, 748. Eleonora of Toledo, 1571, 1572 Ferdinand I. and Maria de' Medici as children, and others; *Pontormo*, 3574. Cosimo il Vecchio (after a painting of the 15th cent., restored); 2151. *Rosso Fiorentino*, Moses protects the daughters of Jethro; 8377. *Bronzino*, Holy Family. Abóve, Florentine tapestries of the 16th century. — Room XII. Left, *Lorenzo di Credi*, 1490. Portrait of a youth (more probably by *Bugiardini*?), 1597. Annunciation, 2185. Self-portrait (?); above, 489. *Cosimo Rosselli*, Madonna; 1536, 309, 514, 510. *Piero di Cosimo*, Perseus and Andromeda; 1485. *Filippino Lippi*, Portrait of an old man (fresco).

Room XIII. Raphael and Michelangelo. Left, *1456. *Michelangelo*, Holy Family and the infant St. John, painted in tempera about 1503. — 8380. *Giuliano Bugiardini* (?), Female portrait, known as Monaca: 8381. *Franciabigio*, Male portrait (1514); 1440. *Raphael* (?), Female portrait, formerly known as Maddalena Doni (retouched); **1447. *Raphael*, Madonna with the goldfinch ('Madonna del Cardellino'; pieced together in 1547 after an injury), allied in conception and composition to 'La Belle Jardinière' in the Louvre and the 'Madonna al Verde' at Vienna (all three painted in 1505-7). — **1450. *Raphael*, Pope Julius II., a lifelike figure, with sharp, deep-set eyes, compressed lips, strong nose, and long white beard, painted about 1512; 1446. *Raphael*, The young St. John (studio piece); 1445. *Franciabigio*, Madonna del Pozzo (long attributed to Raphael).

Room XIV. Florentine Masters of the 16th Century. Left, 8545. *Bronzino*, Pietà; above, 1532. *Pontormo*, Nativity of John the Baptist; *Rosso Fiorentino*, Angel playing the guitar, 3190. Madonna and saints. — Room XV. Ferrarese and Bolognese Schools. Left, *Cosimo Tura*, St. Dominic; 8542. *Ercole da Ferrara* (?), St. Sebastian; *Lorenzo Costa*, St. Sebastian, 8384. Giovanni II. Bentivoglio; 1444. *Francesco Francia*, Evangelista Scappi. — Room XVI. Lombard and Emilian Schools. 1454. *B. Luini*, Salome with the head of John the Baptist; 1455. *Correggio*, Rest on the Flight into Egypt (early work); *Boltraffio*, Narcissus (?), in a rocky landscape at night; *Correggio*, *1453. Madonna adoring the Child, with a beautiful landscape in the distance, 1329. Madonna with angel musicians.

To the left of the S. corridor is a cabinet formerly containing the collection of gems (now in the Silver Museum in the Pitti Palace, p. 207), and destined to receive the miniatures and pastels (p. 184).

The South Corridor (Secondo Corridoio) contains a few good antiques: on the right, 338. the so-called Dying Alexander (more probably a giant), a Pergamon original; 63. a superb wild boar; left 177. Boy extracting a thorn from his foot (head restored); opposite, 612. Altar with the Sacrifice of Iphigenia in relief. Fine view from the window.

In the West Corridor (Terzo Corridoio) are tapestries and more antiques: on the left, 201. Hanging Marsyas, said to have been restored by Donatello; 283. Head of Zeus; at the end: 284. Altered copy of the Laocoon (p. 345), by B. Bandinelli. — The first door in this corridor leads to the rooms of the Venetian School.

Venetian School. Room I. Left, *Titian:* *1462. So-called Flora, a beautiful Venetian at her toilet, with flowers in her hand (before 1520); 952. Madonna and Child with the youthful St. John and St. Anthony. — *Titian,* *1437. The 'Venus of Urbino', a nude woman of mature beauty, reclining on a couch after her bath, while her maids prepare her garments in an adjoining room (painted, according to recent authority, for Duke Francesco Maria c. 1516); *1431. Venus and Cupid. — *Titian,* 1457. The papal legate Beccadelli (1552); *926, 919. Francesco Maria della Rovere, Duke of Urbino, and his wife Eleonora Gonzaga (1537); 909. Catherine Cornaro. — 938. *Titian,* Sketch for the Madonna di Casa Pesaro (p. 111); 942. *Giorgione,* A Knight of Malta; above, 964. *Titian,* Reduced copy of the 'Battle of Cadore', destroyed at the burning of the Doges' Palace at Venice in 1577.

Room II. Left, 902. *Cima da Conegliano,* Madonna; *375. *Mantegna,* Portrait of a Gonzaga; 943. *Giovanni Bellini,* Pietà (gouache). — *910. *Mantegna,* Altarpiece with the Ascension, Adoration of the Magi, and Circumcision (c. 1460); *3344. *Iacopo Bellini,* Madonna, the master's best work. — 945. *Giorgione,* Moses when a child undergoes the ordeal of fire, from a Rabbinic legend (early work); 1348. *Mantegna,* Madonna in a rocky landscape (c. 1489); *631. *Giovanni Bellini,* Madonna by the lake, with saints (c. 1488); 947. *Giorgione,* Judgment of Solomon.

Room III. Left, 893. *Lorenzo Lotto,* Holy Family (1534). — 929. *Paris Bordone,* Portrait of a nobleman; 916. *Sebastiano del Piombo,* Death of Adonis. — 2183. *Sebastiano del Piombo* (?), A nobleman ('l'uomo ammalato'; 1512); 1443. *Sebastiano del Piombo,* Portrait of a woman, formerly described as 'la Fornarina' and attributed to Raphael (1512); between them, 930. *Girolamo Savoldo,* Transfiguration. — 933, 906, 941. *G. B. Moroni,* Male portraits.

Room IV. Left, *Tintoretto,* 921. Admiral Venier, 935. Male portrait. — *Iacopo Bassano,* Moses and the burning bush; *Tinto-*

retto, 8428. Adam and Eve, 3084. Leda, 957. Portrait of Iacopo Sansovino; 1433. *Veronese*, Holy Family and St. Catherine. — 946. *Veronese*, Martyrdom of St. Justina; 915. *Iacopo Bassano*, Family-concert, with a portrait of the painter.

The next three rooms are devoted to various schools of the 17-18th centuries. Room V contains chiefly Neapolitans and Genoese, Room VI Venetians (*Piazzetta, Canaletto, Sebastiano Ricci, Longhi, G. B. Tiepolo*), Room VII principally works by *Giuseppe Maria Crespi* of Bologna and *Magnasco* of Genoa.

The second door in the West Corridor leads to the Passage to the Pitti Palace (see p. 184), the third to Room XVII.

Room XVII, or Sala Van der Goes. Left, *Bruges Master* (c. 1490), 1036, 8405. Pierantonio Baroncelli and his wife: *Joos van Cleve* (the Elder), 1643, 1644. Man and wife (1520). — *Hans Memling*, 1101. Male portrait, 1100. St. Benedict, Benedetto Portinari, 1024. Madonna with angels, 1102. Portrait of a youth; 1114 *Roger van der Weyden*, Entombment. — *Hugo van der Goes*, *3191-3193. Adoration of the Child, with shepherds (delightful popular types) and angels; on the wings, the family of the donor, Tommaso Portinari, and patron saints (c. 1476). — 1065. *Nicolas Froment*, Raising of Lazarus (triptych; 1461); *Jean Clouet*, Francois I.

The adjoining Sala di Rubens contains two colossal paintings by *Rubens*, *722. Henri IV. at the Battle of Ivry, and *729. Entry of Henri IV. into Paris, painted in 1627 for his widow Marie de Médicis; also 805. *Frans Snyders*, Boar hunt; 745. *Sustermans*, Galileo; 3141. *Jordaens*, Female portrait; *779. *Rubens*, Isabella Brant, his first wife (about 1625); 1439. *Van Dyck*, Charles V.

The following Sale delle Scuole Straniere (Foreign Schools) take the place of the Collection of Inscriptions now in the Archæological Museum (p. 194).

Room A. French Schools. Right, 990. *Lancret* (not Watteau), Garden scene. — 1096. *Claude Lorrain*, Seascape. — 997. *Nicolas de Largillière*, Jean Baptiste Rousseau; 995. *H. Rigaud*, Bossuet; 1017, 8431. *Philippe de Champaigne*, Male portraits. — 23, 22, 21. *Nattier*, Three princesses.

Rooms B-D. German, Flemish, and Dutch Schools. Room B: *Dürer:* right, 1089, 1099. The Apostles James and Philip (1516); between these, *1434. Adoration of the Magi, naively conceived as a German mother with her babe on her knee, receiving the homage of the sumptuously attired wise men from the East, painted at Nuremberg in 1504; 1171. Madonna (studio piece; 1526); 8406. Calvary, a green drawing relieved with white (1505), 1083. a coloured copy by *Jan Brueghel* (1604); *1086. Portrait of his father (1490); *1087. *Holbein* (the Younger), Richard Southwell; 1080, 1116. *Elsheimer*, Landscapes; 1459, 1458. *Lucas Cranach*, Adam and Eve; 1110. *Amberger*, Portrait of C. Gross, an Augsburg merchant. Above

are eight good paintings from the lives of SS. Peter and Paul by *Hans von Kulmbach*, a pupil of Dürer. — Room C: Right, 1201, 8436. *Jacob van Ruisdael*, Landscapes; 8435. *Rembrandt*, 'The Rabbi'; 1303. *Herkules Seghers*, Thunderstorm. — Room D: Left, *Gabriel Metsu*, 1296. Lady and hunter, 1238. Lute player; *Gerard Dou*, 1246. Pancake seller, 1109. Schoolmaster; between them, 1281. *Terburg*, Lady drinking; *1301. *Jan Steen*, Family feast; *Franz van Mieris*, 1174. The charlatan, 1305. The artist's family, 1267. Old man and woman at table.

Adjacent is the Sala Barocco (Italian baroque masters): right, *Caravaggio*, 5312. Youthful Bacchus, 1351. Medusa; 3253. *Guido Reni*, Dominican monk. — 3088. *Guido Reni*, Madonna della Neve; *Annibale Carracci*, 799. Man with a monkey, *1452. Bacchante; 1428. *Domenichino*, Cardinal Agucchia. — *Federigo Barocci*, 790. St. Francis, *Madonna del Popolo, 1438. Duke Francesco Maria II. of Urbino. — 1427. *Ribera*, St. Jerome.

The Sala della Niobe contains twelve figures belonging to Roman copies in marble of the famous antique group (now lost; see p. 252) in which Niobe with her seven sons and seven daughters are stricken with the arrows of Apollo and Diana for having slighted Latona. Most of these copies (Nos. 294-291, 289, 304, 302, 300, 298) were found together at Rome in 1583; Nos. 301 (The Pedagogue), 290, and 306 were found elsewhere. Also, 307. Neo-Attic marble vase with the Judgment of Ajax. Four Florentine tapestries.

Two more groups of three rooms lead off the West Corridor. In the first is a collection of Miniatures and Pastels, with portraits of the Medici by Bronzino, etc. (comp. p. 182). — The second group, now under restoration, will contain the Portraits of Artists (comp. p. 177), mostly painted by themselves: Besnard, the Carracci, Corot, Cranach, Delacroix, Domenichino, Dürer (copy), Van Dyck, Herkomer, Holbein (finished by another hand), Ingres, Israels, Jordaens, Angelica Kauffmann, C. Larsson, Lenbach, Liebermann, Filippino Lippi (fresco), Michetti, John Millais, Sir Anthony More, Puvis de Chavannes, Raphael (c. 1506; damaged); *Rembrandt as an old and young man, Reynolds, Romney, *Rubens, John S. Sargent (b. at Florence in 1856), Andrea del Sarto, Stuck, Tintoretto, Titian, Velazquez (probably not by himself), Verrocchio (by Lorenzo di Credi), G. F. Watts, and Zorn.

The door (closed on Sun.) at the end of the West Corridor gives on to the roof of the Loggia dei Lanzi (p. 176), which commands a view of Florence, the heights of Fiesole, and the mountains to the N.

The **Passage to the Pitti Palace**, to which we descend from a door in the West Corridor (p. 183; ticket-office), is carried across the Ponte Vecchio (p. 204). It contains numerous portraits of the Medici and their contemporaries, and of popes and cardinals; also modern portraits. We ascend more steps to reach the Pitti gallery. — Those who wish to combine a visit to the Pitti with the Uffizi and to remain on the left side of the river, may, on week-days, have their sticks and umbrellas sent over to the Pitti cloak-room (fee 50 c.).

B. Via Calzaioli, Or San Michele, Baptistery and Cathedral, Piazza Vittorio Emanuele.

From the Piazza della Signoria (p. 175) the busy Via dei Calzaioli (Pl. E, 5, 4; 'stocking-makers') leads N. to the Piazza del Duomo. The compact three-storied church of ***Or San Michèle** (Pl. E, 5) was erected in 1337-1404 on the site once occupied by the old church of *San Michele in Orto* and by a corn-hall. The ground-floor is used as a church; the upper stories served as a corn-magazine till 1569, and later for notarial archives. The outside was adorned by the guilds with statues which have great value in the history of art. Note specially, facing the Via Calzaioli, in the centre, *Christ with the doubting Thomas, by *Andrea Verrocchio* (1483); on the left, John the Baptist, by *Lorenzo Ghiberti* (1414); S. side, (l.) St. Mark, by *Donatello* (1413); W. side, in which is the entrance, (centre) St. Stephen and (l.) St. Matthew, by *Ghiberti* (1428 and 1422); N. side, (r.) St. George, by *Donatello,* a bronze copy (p. 196), and St. Peter (l.), probably by Donatello also. The interior, with its double nave, is very dark. On the right is a superb Gothic tabernacle, with reliefs from sacred history, by *Orcagna* (1359). — Opposite the W. entrance is the *Arte della Lana,* once the wool-weavers' guildhouse, restored in 1905, and now occupied by the Dante Society.

The next side-street to the left, the Via degli Speziali, leads to the Piazza Vittorio Emanuele (p. 188).

In the Piazza del Duomo (Pl. F, 4), at the corner of the Via Calzaioli, is the *Oratory of the Misericordia,* the ancient order of brothers of charity who tend the poor and bury their dead. The brothers are frequently seen garbed in black, with hoods which have openings for the eyes only; their motor-ambulances are painted grey. On the left, at the corner of the Piazza di San Giovanni, is the beautiful Gothic loggia of the *Bigallo* (Pl. E, F, 4), built in 1352-58, afterwards used for the exhibition of foundlings to the charitable public, and now containing a small collection of paintings.

Opposite is the ***Baptistery** (Pl. E, F, 4; San Giovanni Battista), an octagonal domed building, dating from the 7th or 8th cent. and probably enriched with its marble incrustation in the 11th. The edifice was once extolled by Dante, after whose time the three far-famed *Bronze Doors, adorned with exquisite reliefs, were added. The S. door, by *Andrea Pisano* (1330-36), represents scenes from the life of John the Baptist, with figures of the cardinal virtues. The N. door, by *Lorenzo Ghiberti* (1403-24), shows us New Testament scenes, Evangelists, and Church Fathers. The quatrefoil frames of both these doors are still Gothic. The principal door (facing the cathedral), which was also executed by Ghiberti (1425-52), exhibits, in all its richness and freedom, that pictorial conception of the relief which differentiates the plastic art of the Renaissance from that of

antiquity. Michelangelo pronounced this door worthy of forming the entrance to Paradise. In ten scenes it tells the history of primitive man, of Noah, Abraham, Jacob, and Joseph, of the law-giving on Mt. Sinai, of the struggles of the Israelites to gain the Promised Land, and of the visit of the Queen of Sheba to Solomon. The framework, with its figures of Prophets and Sibyls, is also noteworthy. Over the door is a Baptism of Christ, by *Andrea Sansovino* (1502).

Interior. The mosaics in the choir date from 1225-28, those in the dome are partly of the 14th cent.; the niello work on the pavement (signs of the zodiac) goes back to the 13th century. The high altar was restored in 1921 with old fragments; to the right of it is the tomb of Pope John XXIII. (d. 1419), by *Donatello* and *Michelozzo*; the realistic wooden statue of Mary Magdalene, on the left, is by *Donatello*. The font, opposite the tomb, with six reliefs, dates from 1370.

The ***Cathedral** (Pl. F, 4; Duomo), or *La Cattedrale di Santa Maria del Fiore*, so called from the lily in the arms of Florence, was begun by *Arnolfo di Cambio* in 1296; but as his design failed to satisfy the aspirations of the citizens, they entrusted its enlargement in 1357 to *Francesco Talenti*, who began the nave with its spacious vaulting. The exterior walls were farther ornamented with polychrome marble in harmony with the original details. In 1366 a commission of eight decided the form of the choir and dome. In 1418 a public competition took place for the execution of the dome, resulting in the appointment of *Filippo Brunelleschi*. The church was consecrated in 1436. It is 554 ft. long and 341 ft. across the transepts; dome 299 ft., or, including the lantern, completed in 1461, 351 ft. high. The façade was left unfinished, as in the case of so many Italian churches, and was pulled down in 1587; the present one was erected from the designs of Emilio De Fabris in 1875-87. The bronze doors, by Antonio Passaglia and Giuseppe Cassioli, are also modern. The S. portals have retained their plastic decoration of the end of the 14th cent.; that of the N. entrance is of 1408.

The interior is grandly proportioned, but dark and bare. On the entrance-wall, over the chief portal, is a Coronation of Mary in mosaic, of the 14th cent.; over the side-portals, in grisaille, are two equestrian portraits: right, Sir John de Hawkwood (d. 1394 at Florence; body removed to Sible Hedingham, Essex), an English soldier-of-fortune in the pay of the Republic, by *Paolo Uccello* (1436); left, the condottiere Niccolò da Tolentino (d. 1433), by *Andrea del Castagno* (1456). Few of the sculptures are of outstanding interest. On the right, by the chief portal, is the tomb of Bishop Orso (d. 1321), with a sitting figure. In the right aisle is the monument of Filippo Brunelleschi, by his pupil *Buggiano;* also a bust of Giotto by *Benedetto da Maiano* (1490); on the right of the 2nd side-door, bust of the scholar Marsilio Ficino (d. 1499), by *Andrea Ferrucci* (1521). The left aisle contains a statue of Bracciolini (?), secretary of state, and a St. John the Evangelist, both by *Donatello;* by the 2nd side-door is a portrait of Dante, by *Domenico di Michelino*, with a view of Florence and scenes from the Divine Comedy, painted on wood in 1465 by order of the Republic. By a pillar of the dome, towards the nave, St. James the Greater, by *Iacopo Sansovino* (1513).

The choir, situated under the dome, is enclosed by screens of the 16th cent., forming an octagon. Behind the high altar is an unfinished

*Pietà by *Michelangelo* (best light 8.30-12). The paintings on the dome, of the 16th cent., mar the effect of its noble dimensions. In the drum of the dome are windows of stained glass, from designs by *Ghiberti*, *Donatello*, and others. — Above the door of the sacristy on the right of the choir (Sagrestia Vecchia) is a relief of the Ascension, by *Luca della Robbia*. The same master executed the bronze door of the N. Sacristy (Sagrestia Nuova), on the left of the choir, with its reliefs of Evangelists and Church Fathers, as well as the terracotta relief of the Resurrection above it. — Under the altar of the tribuna, behind the choir, is the bronze reliquary of St. Zenobius (d. 407), by *Lorenzo Ghiberti* (1440).

The Ascent of the Dome affords an idea of the construction of this marvel of architecture (double vaulting, with a protecting outer dome, here carried out for the first time). The view is more extensive than from the campanile. Entrance by a small door in the left aisle (open 9-12; 3 *L.*); 463 steps ascend to the upper gallery.

The ***Campanile** (Pl. F, 4), a square tower, 275 ft. in height, begun in 1334-37, when *Giotto* was the cathedral architect, continued by *Andrea Pisano* and *Francesco Talenti*, and completed in 1387, is one of the finest Gothic belfries in Italy. It is entirely encrusted with coloured marble and richly adorned with sculptures. The statues of prophets, sibyls, and patriarchs are by *Donatello* and his pupil *Rosso* (1416-26), notably on the W. side the David or Job ('lo Zuccone', or bald-head) and Jeremiah, two realistic portraits. The reliefs above are by *Giotto* (?) and *Andrea Pisano*, the finest being the lower series, representing the development of mankind (W. side) from the Creation to the prime of Greek science and art (the last, on the N. side, being by *Luca della Robbia*, 1437). Easy ascent of 414 steps to the top (open 2.30-5, in summer 4-7; 2 *L.*).

Opposite the choir of the cathedral is the entrance (No. 12, to the left in the courtyard) to the ***Cathedral Museum** (*Museo dell' Opera di Santa Maria del Fiore;* Pl. F, 4), containing chiefly works of art from the cathedral and the baptistery. Adm., see p. 172.

The ground-floor contains architectural fragments and a few sculptures. The chief treasures of the collection are exhibited in a large room on the First Floor. By the end-walls (right, 71, and left, 72) are the *Singing Galleries ('Cantorie') from the cathedral, with famous reliefs of singing and dancing children by *Luca della Robbia* (1431-38) and *Donatello* (1433-38), the former frankly realistic and of pleasing forms, the latter passionately agitated and of sterner mould. Beneath them are embroideries from the designs of *Antonio Pollaiuolo* (1466-79) and (87, 88) frames with Byzantine miniatures in wax mosaic depicting the chief church festivals (12th cent.). By the right side-wall: 92, 93. St. Reparata and Christ, marble statuettes by *Andrea Pisano;* *97. Silver altar from the baptistery, with twelve reliefs from the history of John the Baptist; the front was executed in 1366-1402, the statue of the Baptist was added by *Michelozzo* in 1451; the side-reliefs (1477-80) are by *Antonio Pollaiuolo* (Birth), and *Verrocchio* (Beheading); upon the altar, 98. Silver cross, the lower part by *Pollaiuolo* (1457-59). Then, 105, 106. Side-reliefs from *Luca della Robbia's* cantoria (see above). In the last room are ancient and modern designs for the façade and models for the dome of the cathedral.

From the S.E. angle of the Piazza del Duomo the *Via del Proconsolo* leads to the Museo Nazionale in the Bargello (p. 196); from

the N.E. angle the *Via dei Servi* to the Annunziata (p. 193) and the Archæological Museum (p. 194). From the N. side of the piazza the *Via Ricásoli* and the *Via dei Martelli*, continued by the *Via Cavour* (see below), both lead to the Piazza San Marco (p. 190; Academy, p. 192). Lastly, from the W. side of the piazza the *Via dei Cerretani* runs to the Piazza di Santa Maria Novella (p. 202).

To the S.W. of the Piazza del Duomo lies the *Centro*, a quarter modernized since 1888 and laid out in lines of monotonous streets, with the spacious Piazza Vittorio Emanuele (Pl. E, 4, 5; cafés, see p. 170) as the focus of its traffic. This piazza presents a busy scene, especially in the evening. In the centre is a large monument of *Victor Emmanuel II.*, on horseback, by E. Zocchi (1890). Between the arcades on the W. side of the piazza a huge archway forms the entrance to the Via degli Strozzi (p. 201). — From the S.E. angle of the piazza the Via Calimara leads to the **Mercato Nuovo** (Pl. E, 5), a market-hall erected in 1547-51, now the flower-market (Thurs. mornings), with booths for the sale of straw wares and hand-made embroideries. It is embellished with a copy in bronze of the antique boar (mentioned on p. 182) and with statues of famous Florentines. — On the right, Via Porta Rossa 9, is the *Palazzo Davanzati* (Pl. E, 5), of the 14th cent., restored in the original style in 1904-9 and fitted up with Renaissance furniture (week-days 9-12 and 3-6, 10 *L.*). To the S., at Via delle Terme 6, is the *Palazzo di Parte Guelfa*, of the 14th cent., also restored, with a banqueting hall on the first floor by Brunelleschi (1431), and a loggia on the E. side by Vasari (1557). It is open on week-days 9-12 and 2-5, 1 *L.*

C. Northern Quarters: San Lorenzo, San Marco. Academy and Archæological Museum.

At the beginning of the Via Cavour (Pl. F, G, H, 4-2), on the left, rises the ***Palazzo Medici-Riccardi** (Pl. F, 3, 4), now the Prefettura, built by *Michelozzo* in 1444-52 for Cosimo il Vecchio. Here Lorenzo il Magnifico resided and held his brilliant court; here, too, dwelt his successors, until Duke Cosimo migrated to the Palazzo Vecchio (p. 175). In 1659 the palace was sold to the Riccardi, by whom it was enlarged and materially altered. A project is now on foot to install a Medici museum here. We can still form an idea of the original plan from the stately colonnaded courtyard, entered by an imposing gateway, and from the staircases. (Adm., see p. 172; tickets from the attendant on the right of the entrance.) The glass door on the right leads to the *Chapel of the Medici, with frescoes by *Benozzo Gozzoli* (1459-63), representing, under the guise of the Journey of the Magi to Bethlehem, a brilliant hunting cavalcade of the Medici. The second staircase on the right of the courtyard

ascends to the banqueting hall, with ceiling-paintings by *Luca Giordano* (1682) and a Madonna by *Fra Filippo Lippi.*

The Via Gori, running between the Palazzo Medici and *San Giovannino degli Scolòpi*, an old church altered in the 16th cent., leads to the Piazza San Lorenzo (Pl. F, 4, 3), with a statue of *Giovanni de' Medici* (d. 1526), by Baccio Bandinelli. This patriot, father of Duke Cosimo, was the leader of the 'black bands', and fell fighting against the Imperial troops.

On the left is the bare brick façade of the old church of **San Lorenzo** (Pl. E, F, 3, 4), re-erected from 1421 onwards by *Brunelleschi* and his successors Antonio Manetti the Elder and the Younger, at the cost of the Medici and seven other families. The church has the form of an early-Christian basilica, borne by columns, with a flat-roofed nave and niche-like side-chapels, and crowned with a dome. — The inside wall of the façade is by *Michelangelo.* The bronze reliefs on the two pulpits are *Donatello's* last work, completed by his pupils. Over the altar at the end of the right transept is a marble tabernacle by *Desiderio da Settignano.* Under the dome of the church, in front of the steps to the choir, a simple inscription marks the tomb of Cosimo il Vecchio (d. 1464). — Adjoining the left transept is the *Old Sacristy, a delightful work of the early Renaissance, built in 1421-28 by *Brunelleschi;* the interior decoration and the fine bronze doors are by *Donatello,* who also modelled the lovely terracotta bust of St. Lawrence (under glass, on the right). On the left of the entrance is the tomb of Piero de' Medici and his brother Giovanni, by *Verrocchio* (1472), to whom also may be attributed the beautiful marble lavabo in the adjoining room on the left.

The adjoining Cloisters on the left, with their double colonnade, are entered also from Piazza San Lorenzo No. 3. From their N.W. angle a staircase ascends to the **Biblioteca Laurenziana** (Pl. E, F, 4), founded by Cosimo the Elder in 1444. Its chief treasure is a collection of 10,000 MSS. of Greek and Latin classics, formed by the Medici. The building was begun in 1524-26 from designs by *Michelangelo,* who built the vestibule. The triple staircase was designed by Michelangelo in 1559 and completed by *Vasari* in 1571. The exhibition rooms of the library ('Museo del Libro e della Miniatura') are open free on week-days 9-1 (11-3 in Nov.-April).

From the Old Sacristy (see above), proceeding through the barrier beside the ticket-office (adm., see p 172), we next visit the octagonal *Chapel of the Princes* (Cappella dei Principi), erected in 1604-40, and lined with costly mosaics, above the burial-vault of the grand dukes of Tuscany. Thence, to the left, through a tortuous passage, to the **New Sacristy (Sagrestia Nuova; Pl. E, F, 3), built as a mausoleum for the Medici by *Michelangelo* in 1520-24 against the right transept of the church. It is a quadrangular domed edifice, with its walls covered with architectural ornamentation. Of the mon-

uments projected those of a son and a grandson of Lorenzo Magnifico alone were executed. On the right is that of *Giuliano de' Medici* (d. 1516), created Duc de Nemours by the king of France, represented in the proud attitude of a general. The sarcophagus is adorned with statues of Day and Night, the latter being famous. On the left is the monument of *Lorenzo de' Medici* (d. 1519), Duke of Urbino, lost in thought ('il pensieroso'), with statues of Evening and Dawn. Architecture and sculpture are here marvellously blended, but the great master, indignant at the overthrow of the republic in 1534, left the work to be finished by his pupils. The sculptures by the other wall, including an unfinished Madonna by Michelangelo, were intended for the other monuments.

We return to the Palazzo Medici (p. 188) and proceed N.E. by the Via Cavour to the Piazza San Marco (Pl. G, 3). The old church of *San Marco* has been frequently altered; the façade is of 1780. Adjacent is the suppressed ***Convent of San Marco** (Pl. G, 3), rebuilt for the Dominicans under Cosimo the Elder in 1437-43, and decorated by *Fra Angelico da Fiesole* with frescoes unsurpassed in deep religious feeling. It is now open to the public as the *Museo di San Marco* (adm., see p. 172).

In the First Cloisters, entered immediately from the street, are twenty-eight lunettes, five containing frescoes by *Fra Angelico:* immediately to the right, St. Thomas Aquinas; in the S. corner, to the right, over the door of the guest-chambers (see below), Christ as a young pilgrim hospitably received by two of the friars (restored in 1925); in the E. corner, above the door of the Great Refectory, Christ with the five wounds; a little farther on, above the door of the chapter-house, a much damaged fresco of St. Dominic (No. 26); in the N. corner (No. 21), over the sacristy door, St. Peter Martyr indicating the rule of silence. Near by, on the right, is Christ on the Cross, with St. Dominic, also by *Fra Angelico.*

Since 1920 the Ospizio (guest-chambers) has contained panel paintings by *Fra Angelico* collected from Florentine museums. Section I. Left wall: Triptych with a gold ground, Madonna with saints and twelve *Angel Musicians (1433; the tabernacle of the flax merchants); on the *Predella, St. Peter preaching, Adoration of the Magi, and Martyrdom of St. Mark. Entrance-wall: Madonna with eight saints; Miracle and burial of SS. Cosmas and Damian (from the predella). Partition wall: Naming of St. John the Baptist; Nuptials and Death of the Virgin. — Section II. Six panels with thirty-five scenes from the Life of Christ (not all by the master himself). Partition wall: *Coronation of the Virgin, the master's finest work; Pietà. — Section III. Partition wall: right, Madonna della Stella and Adoration of the Magi with the Annunciation above, two panels of great delicacy; left, Coronation of the Virgin. Right wall: *Last Judgment (with the blessed on the left, of surpassing

grace and feeling); Madonna with two angels and six saints. Last wall: Descent from the Cross (the tympana by *Lorenzo Monaco*).

We pass through an ante-room (Sala del Lavabo) into the Great Refectory. On the rear wall is a large fresco by *Sogliani*, Angels feeding the brethren assembled round St. Dominic (the so-called Providenza), with the Crucifixion above (1536). — The Chapter House contains a large fresco of the *Crucifixion with twenty saints, by *Fra Angelico*. — The door to the left of the chapter-house leads to the Second Cloisters, which accommodate the 'Museo di Firenze antica', a collection of mediæval architectural fragments, bells, etc. To the right of the passage is a door leading to the Small Refectory, containing a fresco of the Last Supper by *Domenico Ghirlandaio*. Here too is the staircase to the upper floor.

Upper Floor. The passages and cells have been painted by *Fra Angelico* and his pupils. In the first corridor, opposite the staircase, the Annunciation, showing tender sentiment. In the cells to the left are chiefly Madonnas, the finest in the 9th, *Coronation of the Virgin, in which her humble joy is marvellously expressed. The last cells in the next corridor were once occupied by Savonarola (p. 173), who became prior in 1491; they contain a modern bust in bronze, a portrait by Fra Bartolommeo, and memorials of the tragic end of the great preacher of repentance. — We now return to the top of the staircase, where on the left is the cell (No. 31) of St. Antoninus (d. 1459). — Then, on the right, is the library, built by *Michelozzo* in 1441; in the centre, antiphonaries with miniatures (15th cent.). — The last cell on the right, with a fine Adoration of the Magi by *Fra Angelico*, is said to be that in which Cosimo the Elder received Antoninus and Fra Angelico.

Opposite the convent, at the corner of Via Cavour and Via degli Arazzieri, is the tasteful *Casino di Livia* (Pl. G, 3), of 1775; next it, Via Cavour 63, is the *Casino Mediceo*, built in 1576 on the site of the garden where Lorenzo il Magnifico had stored part of his treasures of art. Farther on, to the left, No. 69, is the colonnaded **Chiostro dello Scalzo** (Pl. G, 2; adm., see p. 172), the former cloisters of the barefooted friars, embellished in 1515-26 with frescoes, brown on brown, from the history of John the Baptist, by *Andrea del Sarto* and *Franciabigio*. — Farther N.E. the Via Salvestrina, on the left, leads to the Via San Gallo, in which No. 74, a corner-house, is the *Palazzo Pandolfini* (Pl. G, H, 2), erected in 1516-20 from designs by Raphael.

The **Cenacolo di Sant'Apollonia** (Pl. F, G, 3), Via Ventisette Aprile A, the refectory of an old monastery of that name, has a small picture-gallery (adm., see p. 172). Note in particular works by *Andrea del Castagno:* nine portraits of distinguished personages, being remains of frescoes from the Villa Pandolfini at Legnaia, and on the right wall an admirably preserved Last Supper (Cenacolo; c. 1450).

In the Via Ricasoli, leading from the S. angle of the Piazza di San Marco to the Piazza del Duomo (p. 185), No. 52, is the entrance to the ***Accadèmia di Belle Arti** (Pl. G, 3), containing the *Galleria dell'Accadèmia*, the greater part of which, since the new arrangement of 1920, supplements the Uffizi (p. 177) as a collection for students, affording a survey of the Tuscan schools from the 13th to the 17th century. Adm., see p. 172. Catalogue in preparation.

From the vestibule, in which is the ticket-office, we go straight into the cruciform Domed Room (Salone), the first arm of which contains Brussels tapestry of the 16th cent. and five unfinished marble *Statues by *Michelangelo:* four fettered slaves and St. Matthew. At the end of the room is the celebrated *David ('Il Gigante') by *Michelangelo*, hewn by the artist in 1501-3, in his 26th year, out of a gigantic block of marble which had been abandoned as spoiled. Of all his sculptures this was the most admired by his contemporaries, and it is certainly a marvel of boldness and decision, considering the limits imposed on him by his material. From 1504 to 1873 it stood in front of the Palazzo Vecchio (p. 175). On the right is the torso of a river god, Michelangelo's model for one of the Medici monuments. Around the room are casts of his other sculptures.

To the right of the first arm of the Domed Room are three rooms with paintings of the primitive schools. Room I. Byzantine School and Tuscans of the 13th and 14th Centuries: painted crucifixes and altarpieces. — Rooms II and III. Tuscan School of the 14th Century. In Room II: *Bernardo Daddi*, Crucifixion, Madonnas, and saints; *Agnolo Gaddi*, Annunciation, etc.; *Giovanni da Milano*, The dead Christ, Madonna with a Crucifixion and saints. Room III: *Taddeo Gaddi* (?), Fourteen scenes from the life of Christ and ten from the life of St. Francis; *Bernardo Daddi*, Madonna enthroned.

The left arm is hung with Brussels and Florentine tapestries. On the left are three rooms containing large altarpieces by the Tuscans of the 14th and 15th Centuries, notably by *Orcagna* (The Virgin appearing to St. Bernard) and his school, by *Niccolò Gerini* (8469. Entombment), *Spinello Aretino*, and *Giovanni del Biondo*.

The steps at the end of the left arm lead to the three large rooms of the Tuscan Schools of the 15-17th Centuries. Room I. On the right end-wall: *Paolo di Stefano*, 8608. Crucifixion, 8609. Ascension and saints. On the entrance-wall: works of *Lorenzo Monaco* and his school, 8458. Annunciation, 8615-8617. Predella and (above) two Crucifixes, 438. Christ on the Mount of Olives; between these, *Andrea del Sarto*, Tending the sick (the remains of a fresco, let into the wall). — Room II. Left, 8635. *Cosimo Rosselli*, St. Barbara; 8637. *Alessio Baldovinetti*, Holy Trinity. On the left of the exit, 8457. *Florentine School* (15th cent.), Portion of a cassone with the representation of a wedding, of interest to students of social history. — Room III. Left, 8657. *Botticelli* (?), Madonna with six saints; *Filippino Lippi*,

8653. John the Baptist, 8652. St. Jerome, 8651. Mary Magdalene; 8455. *Fra Bartolommeo*, Madonna appearing to St. Bernard; also works by *Michele* and *Ridolfo Ghirlandaio.*

In the Via degli Alfani (Pl. G, H, 3, 4), the next cross-street, are, at No. 82, the *Opificio delle Pietre Dure*, a collection of Florentine mosaics dating from 1600 onwards (free on week-days 10-4), and, at No. 84, the Reale Istituto Musicale Cherubini, with the *Museum of Musical Instruments* and the *Musical Library* (free on week-days 10-12 and 2-4).

From the Piazza San Marco the Via Cesare Battisti leads S.E., past the old Istituto di Studi Superiori, raised to the status of a University in 1925, to the Piazza dell'Annunziata (Pl. G, 3, 4), bounded on the N.E. by the church of that name, and on the S.E and N.W. by the colonnades of the Foundling Hospital (see below) and the fraternity of the *Servi di Maria* (1518). In the piazza are Giovanni Bologna's equestrian statue of *Grand Duke Ferdinand I.* (1608), celebrated in Browning's poem of 'The Statue and the Bust', and two fountains by Pietro Tacca (1629).

The church of ***Santissima Annunziata** (Pl. G, H, 3), founded in 1250, rebuilt by *Michelozzo* in 1444-60, with a portico restored in 1601, deserves a visit for the sake of the frescoes in the atrium by *Andrea del Sarto* (1505-14). They depict scenes from the life of St. Philip Benizzi (d. 1285), general of the Servite order, and from the story of the Virgin. In profusion of noble figures, and in richness and softness of colouring, they are among the most beautiful creations of the Florentine High Renaissance.

We enter the Atrium by the central door. To the left of the entrance to the church are two older frescoes: *Alessio Baldovinetti*, Adoration of the Shepherds (1460), and *Cosimo Rosselli*, Investiture of Filippo Benizzi (1476). Then, to the left, five works by *Andrea del Sarto* (before 1510): San Filippo clothing a sick man; Gamblers mocking him struck by lightning; Cure of a possessed woman; Dead man raised to life by the corpse of San Filippo; Boy healed by his robe. On the other side of the colonnade Andrea appears as a finished master in two paintings: on the wall of the church, Journey of the Magi (in the right foreground are Iacopo Sansovino and, pointing forwards, the painter himself); then, on the right, the *Nativity of the Virgin (1514; the dignified figure in the middle is the painter's wife). The three last frescoes, the Nuptials, Visitation, and Assumption, are by Andrea's contemporaries, *Franciabigio*, *Pontormo*, and *Rosso* (1513-1517). — On the right is a bas-relief of the Madonna by *Michelozzo.*

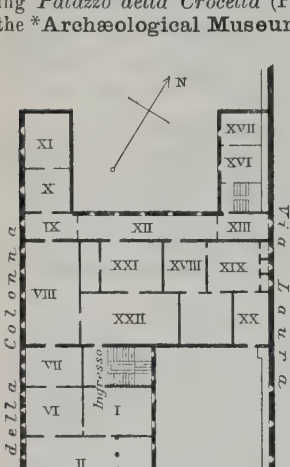
The Interior is decorated in the baroque style by *Ciro Ferri* (1670). On the left is the sumptuously decorated *Cappella della Vergine Annunziata.* The choir, begun in 1451 by *Michelozzo* and completed from designs by *L. B. Alberti* in 1470-76, is curious. The 5th chapel contains a crucifix and six reliefs by *Giovanni Bologna* and his pupils, with the tomb of the former. 6th chapel, on the left: statue of St. Roch, by *Veit Stoss.*

A door leads to the left from the left transept into the Cloisters. Above this door, outside, is a fresco by *Andrea del Sarto*, Madonna del Sacco (1525), in point of composition his most mature work.

The **Spedale degli Innocenti** (Pl. G, 4), or *Foundling Hospital*, begun in 1419 by *Brunelleschi*, is one of the earliest examples of Renaissance architecture. The destination of the building is indicated by the famous coloured *Medallions of infants in swaddling clothes, of well-marked individuality, between the arches of the col-

onnade, by *Andrea della Robbia*. Adm. week-days 10-4, 2 *L.*, Sun. 10-12, free. To the left in the courtyard, over the door into the church of *Santa Maria degli Innocenti*, is an Annunciation by Andrea della Robbia. Over the high altar is an Annunciation by Albertinelli. The *Pinacoteca*, on the right of the court, contains an Adoration of the Magi (No. 14) by Domenico Ghirlandaio (1488). — At the right corner of the Via de' Servi, which leads to the Piazza del Duomo (p. 185), is the *Palazzo Grifoni* (Pl. G, 4), by B. Ammanati.

From the E. angle of the Piazza dell'Annunziata runs S.E. the Via della Colonna, on the left side of which (No. 28) is the straggling *Palazzo della Crocetta* (Pl. H, 4), built in 1620, containing the ***Archæological Museum** (adm., see p. 172). This collection affords an admirable idea of the culture of the Etruscans. Most of the objects are from tombs, comprising vases, bronzes, and trinkets, some of them imported from Greece, others copied from Greek patterns. The native Etruscan art was poor. It differs from the Greek in its marked realism, a feature which recurs in Roman art also.



The **Ground Floor** contains the Etruscan Topographical Museum, the objects being grouped according to the places where they were found. — Among the most important are objects from *Vetulonia*, *Arretium* (Arezzo), *Volaterræ* (Volterra), *Populonia*, the *Albinia Valley* (Marsiliana), *Clusium* (Chiusi), *Volsinii* (Orvieto and Bolsena), *Tarquinii* (Corneto), *Perusia* (Perugia), *Cortona*, and *Florentia*. — The Garden (parties shown round, on request, every $^1/_2$ hr. on week-days 10-12 and 1-3.30, on Sun. 10-12.30) contains reconstructed underground burial-chambers, many with original contents. By the N. wall are Græco-Roman works in marble: under arcades I and II, Cupid and the Muses, in the manner of Scopas; under arcade III, a colossal Venus; under arcade IV, numerous heads, all of the Roman period; Ariadne asleep (and the head belonging to this work; Greek, 4th-3rd cent. B.C.).

First Floor. The objects on this floor were being rearranged in 1927. The vases are to be removed to the 2nd floor, their places on the 1st floor being taken by the bronzes.

To the left, Rooms I-VII: Egyptian Museum. In Room VII, an Egyptian war-chariot of the 14th cent. B.C.

Etruscan Museum. In the first room (VIII): Bucchero vases (p. xxxix). Then through Room IX to Room X, containing bronze utensils (bucket-shaped vases, candelabra, helmets, and weapons), and Room XI, which

contains the most valuable bronzes: by the entrance, head of a youth (2nd-1st cent.); on the right, Bacchus and a genius (4th cent. statuette); in the centre, the **Chimæra*, a monster composed of a lion, goat, and serpent, a Greek work of the 5th cent. B.C., found near Arezzo in 1554; in the corners, *Minerva*, after an original of the time of Praxiteles (4th cent.), and the *Orator*, the so-called Arringatore, of the end of the Roman republic; in the desk-cases, mirrors and objects in bone, including the statuette of a pigmy with a crane; in the glass-cases, statuettes. In the glass-case near the 1st window are remains of two bronze statues of Selene in her chariot and Apollo (5-4th cent.). — We return to Room IX: earliest Italic vases, Corinthian vases (7-6th cent.); non-Attic black-figured vases. — Room XII: Black-figured Attic vases (6th cent. B.C.): Cases V-X, vases for water, wine, and oil; Cases XI, XII, bowls and tazze; in the central glass-case the *François Vase* (so named from its finder), a cratera adorned with mythological scenes by the painter Clitias; in the wall-cases, by the window, red-figured bowls (5th cent.) and other vessels; on either side of the entrance to Room XIII, two superb Apulian amphoræ. — Room XIII: Vases from S. Italy (4th-3rd cent.) and Volsinii (p. 191; 3rd-2nd cent.). — Room XXI: Sarcophagi. Left, under glass, Terracotta sarcophagus from Chiusi, with rich painting, and the figure of the deceased on a bed (2nd cent. B.C.). — Room XXII: Extensive collection of cinerary urns with mythological designs in relief (Etruscan works after Greek models); in the centre, Alabaster sarcophagus from Corneto, with a painting of a battle of Amazons (4th cent. B.C.). — We retrace our steps and next visit Room XVIII (opened by the attendant): Archaic vases and terracottas from Cyprus.

Græco-Roman Museum. In Room XIX (opened on request) are cameos and intaglios. By the first window to the left, in the first case, 3. Sacrifice of Antoninus Pius, of remarkable size; by the second window, 54. Hercules and Iole, by Teucros; in the cabinets Phœnician and Roman glasses, Etruscan trinkets in gold, and a valuable collection of coins. — We now return through Room XIII to Room XVI (apply to the attendant). In the middle, Satyr with the infant Bacchus (Greek marble torso, 4th cent. B.C.). In the cases by the entrance and exit walls are bronze statuettes, including one of Zeus (Greek original of the 5th cent. B.C.). In the corner cabinet, honorary shield of Ardabur, the Alanian (A.D. 434). — Room XVII: In the centre the so-called *Idolino, an honorary statue of a young athlete (a Greek original, 5th cent. B.C.; pedestal of the 16th cent.); by the rear-wall, to the right, Torso of a youth (Greek original of the end of the 6th cent. B.C.); left wall, head of a horse; also four Greek portrait-heads, among them Sophocles and Homer.

The **Second Floor,** formerly containing a collection of tapestries ('Arazzi') is to receive the collection of vases (p. 194).

Farther on in the Via della Colonna is situated the church of *Santa Maria Maddalena dei Pazzi* (Pl. H,5; entrance in the Borgo Pinti), with a fine porch built by Giuliano da Sangallo (1479). The old monastery has been converted into a school. The former chapter-house (Via Colonna No. 5; adm., see p. 172) contains a fine fresco in three sections by *Pietro Perugino:* Christ on the Cross, with SS. Mary and Bernard, SS. John and Benedict at the sides (c. 1495). On the left is a panel-painting with a similar scene.

D. Eastern Quarters: The Bargello and Santa Croce.

From the Piazza della Signoria (p. 175) the Via dei Gondi leads E. to the Piazza San Firenze (Pl. F, 5), with the church of that name and the *Palazzo Gondi,* begun by Giuliano da Sangallo about 1490, and rebuilt in 1874.

In the Via Del Proconsolo (Pl. F, 5), which runs hence to the Piazza del Duomo (p. 185), Nos. 2-4, on the right, is the *Palazzo del Podestà*, known as the **Bargello** (Pl. F, 5), begun in 1255, and down to 1574 the residence of the Podestà or chief magistrate. Then, till 1848, it was used as a prison and seat of the chief of police (Bargello), and in 1857-65 it was restored and converted into a ****National Museum,** illustrative of the mediæval and modern history of Italian culture and art, and specially interesting for its Renaissance bronzes and marble sculptures. Adm., see p. 172.

Ground Floor. The first two rooms contain a rich collection of weapons. Note in the Principal Room a monster bronze cannon of 1638. — Through the adjoining tower-chamber we pass into the picturesque *Courtyard, with its massive arcades, its fine open flight of steps, and its walls adorned with armorial bearings (in stone relief), presenting a wonderful picture of a mediæval castle-yard. On the N. side, *Niccolò d'Arezzo*, St. Luke (1404); *Arnolfo di Cambio*, Santa Reparata; S. side, *Giovanni Bologna*, Oceanus (colossal statue), Virtue triumphant (1570); between these, *Vincenzo de'Rossi*, Dying Adonis. Note also the richly sculptured basin (12th cent.) and the Fisher Boy (by Vincenzo Gemito, 1877). — Opposite the tower-room is a Vestibule, with Tuscan sculptures of the 13th and 14th cent., from the old cathedral façade, etc. In the adjoining Michelangelo Room, with two niches by *Benedetto da Rovezzano*, are works by Michelangelo and his pupils. Opposite the entrance, *Michelangelo*, Bacchus as a drunken youth, an early work of masterly modelling (1497). By the right side-wall, *Michelangelo*, *Relief of the Madonna, an unfinished early work, unique in its tranquil beauty; *Michelangelo*, Statue of David (1529) and bust of Brutus, both unfinished; *Daniele da Volterra*, Bust of Michelangelo. By the left side-wall: old copies of Michelangelo's works; *Vincenzo Danti*, bronze door-panel and a relief, The brazen serpent.

The flight of steps in the courtyard ascends to the 1st floor.

First Floor. The loggia, known as Verone, contains sculptures by *Giovanni Bologna:* in the centre, Architecture, a marble statue; in front of it, Eagle and turkey, in bronze; on the left, *Flying Mercury, his best known work, also in bronze (1564).

Near *Donatello's* Marzocco (p. 176) we turn to the right into Room I, the Salone Donatelliano. In the centre, cast of *Donatello's* equestrian statue of Gattamelata (p. 84). Originals by *Donatello* are by the back-wall: in a niche, *St. George (1416; from Or San Michele, p. 185); on the right and left, marble statues of the young John the Baptist; by the wall, on the left, young John the Baptist (San Giovannino), a relief in sandstone; on the right, a relief of the Crucifixion, partly gilded; in front, grouped in a semicircle, also by *Donatello:* *David, in bronze; bronze bust of a young patrician; coloured *Terracotta bust of a man, remarkably lifelike, said to

be Niccolò da Uzzano (Cicero?); bronze figure of a genius trampling on a snake (so-called 'Amor'). Entrance-wall: 12, 13. Abraham's Sacrifice, a bas-relief by *Lorenzo Ghiberti* and the same by *Filippo Brunelleschi*, the earliest Renaissance sculptures, produced in the competition for the N. gate of the Baptistery in 1402 (p. 185); Madonna, a terracotta relief by *Andrea Verrocchio*. In front of the S. wall: 227. *Lorenzo Bernini*, Bust of Constanza Bonarelli; Ganymede, two groups (one in marble, the other in bronze) by *Benvenuto Cellini*. Street wall: *226. *Iacopo Sansovino*, Bacchus, an early work; in front, *Andrea Verrocchio*, *David (1476); also, *Donatello*, David, full of youthful consciousness of victory (in marble; 1416); *Donatello*, Dancing angel, *Antonio Pollaiuolo*, Hercules and Antæus, two small bronzes.

Room II: Valuable tapestries and stuffs. — Room III: Carrand Bequest (Louis Carrand of Lyons, d. 1888), to be transferred to the Museo Bardini (p. 208). On the walls are pictures of the 14-16th cent., textiles, and majolica; in the 1st case are fine bronze statuettes, plaquettes (including 393. *Donatello*?, so-called Pâtera Martelli, with an allegory of spring), and utensils; in the 2nd case Limoges enamels and church plate; in the 3rd case ivory carvings of the 2nd-17th cent.; in the 4th case medals, cut stones, enamels, etc. — Under a coloured relief of the Madonna is the entrance to Room IV, originally a chapel, containing fine tarsia stalls and lectern (1498) and sadly damaged frescoes by the school of *Giotto:* the 'Paradise', facing us, contains a portrait long said to be that of Dante as a youth (on the right). Below, on the right, are niellos and goldsmith's work (ecclesiastical ornaments). — The side-room to the right (closed) contains woven stuffs and embroidery.

Room V. First comes the Ressmann Collection of weapons. The cases contain enamels, glass, and majolica, the central case ivory carvings; by the exit-wall, bronze statuettes, partly after the antique. The door to the left in this room leads to the second floor (see below). — Room VI: Bronzes of the 15-16th cent., including 19. *Bertoldo*, Cavalry engagement. On the right is a way out to the loggia (p. 196). — Room VII: Bronzes of the 15-17th cent.; left side, 38, 40. *Benvenuto Cellini*, Models in bronze and in wax for the Perseus (p. 176); 39. Large bust of Cosimo I.; at the end of the left wall, Rescue of Andromeda (bas-relief). Also, 179. *Iacopo Sansovino*, Ascension. The revolving cases by the window-wall contain fine Renaissance plaquettes. — We return to Room V and ascend to the 2nd floor.

Second Floor. Room I. Majolica from the famous factories of Urbino, Gubbio, Faenza, etc. (16th cent.); glass (note the goblet from Murano). Along the walls are glazed terracotta reliefs by *Luca* and *Andrea della Robbia*, some white on a blue ground, others entirely coloured. On the left of the entrance, Madonna in a bower of

roses, and, opposite the entrance, Madonna with the apple, by *Luca della Robbia.* On the right of the entrance, Madonna and Bust of a boy, by *Andrea della Robbia;* by the courtyard-wall, *Luca della Robbia,* Deliverance and Crucifixion of St. Peter, unfinished reliefs (1439); above, a lunette with the Madonna and angels. — Room II (right): similar works by *Giovanni della Robbia,* including, on the right of the entrance-wall, 25. Large altar, with Adoration of the Child (1521). The famous Medici collection of medals is temporarily exhibited here. — In Room III (tower-room) is the Franchetti Collection of woven materials. The adjoining cabinet contains works in wax. — We return to Room I and pass through it to Room IV.

Room IV: Terracottas of the 15-16th centuries. By the entrance-wall, *Michelozzo,* Young John the Baptist; in the centre, *Verrocchio,* Bust of Piero de' Medici; *Antonio Pollaiuolo,* Bust of a young warrior. By both side-walls are fine reliefs of the Madonna. Also portrait-busts in marble by *Antonio Rossellino* (No. 147), *Benedetto da Maiano* (153), and *Rossellino* (160). — To the left is Room V: Works in marble. On the left, 191, 179. *Rossellino,* Bust and statue of John the Baptist as a boy (1477); *Verrocchio,* 146. Relief for the tomb of Francesca Pitti (p. 203; 1477), *180. Relief of the Madonna, *181. Bust of a young woman; 214. *Rossellino,* Bust of a child; 195. *Francesco Laurana,* Battista Sforza; 198. *Desiderio da Settignano,* Bust of a girl. End-wall, 185. *Matteo Civitali,* Ecce Homo, 190. *Rossellino,* Mary adoring the Child (medallion-relief). Window-wall, 222. *Benedetto da Maiano,* Coronation of an emperor (high relief). Entrance-wall, 234, 236, 235. *Mino da Fiesole,* Busts of Piero and Giovanni de' Medici, and of Rinaldo della Luna. — Room VI (closed), on the right of Room IV, contains a chimney-piece by *Benedetto da Rovezzano.*

Opposite the Bargello is **La Badía** (Pl. F, 5; entrance to the left, at the end of the colonnade), an old Benedictine abbey, with a church largely remodelled in 1625 and a graceful campanile. Inside, immediately to the left, is a Madonna surrounded by angels appearing to St. Bernard, by *Filippino Lippi* (1480), one of his most beautiful works. In the left transept is the tomb (1481) of Count Hugo of Tuscany (d. 1001), by *Mino da Fiesole.* Observe also the wooden ceiling. The cloisters contain tombs and 15th cent. frescoes. — In the Via del Proconsolo farther N., on the right (No. 10), is the **Palazzo Quaratesi* (Pl. F, 5; formerly *Palazzo Pazzi,* now the Banca di Firenze), said to have been begun by Brunelleschi in 1445, completed in 1462-70 by Giuliano da Maiano, with a fine courtyard. The handsome *Palazzo Nonfinito* (Pl. F, 5), begun for the Strozzi in 1592 by Bernardo Buontalenti, contains the new national *Museum of Anthropology and Ethnology.*

Between these two palaces the mediæval Borgo degli Albizzi diverges to the E. No. 24 (left) is the *Palazzo Pazzi* (Pl. F, 5), rebuilt

after 1568 by Bartolomeo Ammanati, with graffito decorations. No. 18 (left), the *Palazzo Altoviti* (Pl. F, 5), formerly *Valori*, is adorned with busts of famous Florentines ('I Visacci', i.e. caricatures), of 1570. No. 12 is the *Palazzo Albizzi* (Pl. G, 5); No. 15, opposite, the Gothic *Palazzo Alessandri*, of the 14th century.

The **Museo Horne** (Pl. F, 6), at Via dei Benci 6, a collection of paintings, drawings, sculptures, and domestic utensils of the 14-15th cent., was bequeathed to the state by Herbert Percy Horne, the English connoisseur (1864-1916), together with the late 15th cent. house, which has been tastefully restored. Adm., see p. 172, illus. catalogue (in English; 1926) 6 *L.*

In the centre of the Piazza di Santa Croce (Pl. F, G, 6) is a marble statue of *Dante*, by E. Pazzi (1865). No. 1, at the N.W. end is the graceful *Palazzo Serristori*, of 1469. On the S.W. side No. 23, is the *Palazzo dell' Antella*, of 1620.

The Gothic church of ***Santa Croce** (Pl. G, 6) was built for the Franciscans in the 14th cent.; the façade was added in 1857-63. The impressive interior, 384 ft. long, with its widely spaced pillars and the open timber roof of its nave, possesses numerous monuments of famous Italians, whence it has been styled the 'Pantheon of Florence' and (by Byron) the 'Westminster Abbey of Italy'. Many of the frescoes which once ran round the walls have been entirely destroyed or covered over with distemper; of those that remain the most notable are *Giotto's* venerable compositions in the choir-chapels (best light in the morning).

Right Aisle. Beyond the first altar is the tomb of Michelangelo (d. at Rome, 1564), erected in 1570, with a bust and allegorical statues; on the pillar opposite, the 'Madonna del Latte', a relief by *Antonio Rossellino*. Beyond the second altar, an honorary monument to Dante (p. 140), erected in 1829; tomb of the poet Vittorio Alfieri (d. 1803), by *Canova*. By the pillar opposite, *Pulpit in marble, by *Benedetto da Maiano*, with superb decoration and five reliefs from the history of St. Francis and the Franciscan order. Then, tomb of Machiavelli (d. 1527), erected by Lord Cowper in 1787; *Relief of the Annunciation, in sandstone, by *Donatello* (above, charming putti); monument of the statesman Leonardo Bruni ('Aretino', d. 1444), by *Bernardo Rossellino*; tomb of Gioacchino Rossini (p. 234).

Right Transept. The two chapels contain frescoes by pupils of Giotto: those in the Cappella Castellani (first on the right) by *Agnolo Gaddi*, those in the Cappella Baroncelli (at the end) by *Taddeo Gaddi* (Life of the Virgin). The following door opens on to a passage, adjoined (first door on the left) by the Sacristy, containing fine inlaid cabinets and doors (15th cent.). In the chapel, separated from the sacristy, are frescoes by *Giovanni da Milano* (14th cent.). At the end of the passage is the Cappella dei Medici, erected about 1434 by *Michelozzo* for Cosimo the Elder (shown by the sacristan; 50 c.), with reliefs by the school of the *Robbia*, a marble ciborium by *Mino da Fiesole*, and a Coronation of the Virgin by *Taddeo Gaddi* (not Giotto).

The E. end of the church terminates in a row of eleven chapels, of which that in the centre, the largest, serves as the sanctuary. All these are adorned with frescoes by *Giotto* and his pupils, the two on the right of the sanctuary containing his *Principal paintings (discovered in 1853 and extensively restored). In the Cappella Peruzzi (2nd on the right of

the sanctuary) Giotto portrays the life of the two Johns: left (at the top), Zacharias at the altar, Nativity of the Baptist (with a noble figure of Elizabeth), Dancing of the daughter of Herodias; right, Vision of the Evangelist in Patmos, Resuscitation of Drusiana, and Ascension of the Evangelist, whose tomb his disciples find empty. In the Cappella Bardi (next the sanctuary) are scenes from the life of St. Francis of Assisi: right (above), Confirmation of the rules of his order; Ordeal of fire before the Sultan; Vision of Brother Augustine; and Francis appearing to Bishop Guido in a dream; left, Flight from his father's house; Appearing at Arles; Mourning for the saint, whose stigmata are beheld by the brethren, while priests and choristers stand around in solemn conclave, a most impressive scene. On the ceiling are represented Poverty, Chastity, and Obedience, the chief virtues of the Franciscan order, and the saint in glory. On the vaulting of the windows are figures of saints, that of St. Clare charming.

Left Transept. Over the altar in the central chapel, enclosed by a railing, is a Crucifix by *Donatello*, executed in the competition with Brunelleschi (p. 203). — At the corner of this transept and the aisle are the tombs of the composer Cherubini (d. 1842) and the engraver Raphael Morghen (d. 1833). On a pillar in the nave is the monument of the architect Leon Battista Alberti (1405-72), by *Bartolini*, unfinished.

Left Aisle. Tomb of Carlo Marsuppini (d. 1455), secretary of state, by *Desiderio da Settignano*, and a memorial of Donatello (1895); between the two last altars, monument of Galileo (1564-1642), by *G. B. Foggini*.

The Cloisters (adm., see p. 172), entered from Piazza Santa Croce by a small door adjoining the church on the right, contain ancient and modern tombs. Immediately to the right is a mural monument, by W. Sargant (1913), to Florence Nightingale (d. 1910), who was born in 1820 in the villa 'La Colombaia' at Bellosguardo (20 min. N.W. of the Porta Romana, p. 208). At the back is the *Cappella dei Pazzi, one of the first creations of the Renaissance, erected by *Brunelleschi* about 1430. The vaulted vestibule, borne by columns, is adorned with a frieze of charming angels' heads. The interior is in the form of a Greek cross, covered with a flat dome. The decoration of the vaulting with glazed panels was here applied for the first time. In the spandrels are the four Evangelists, and below are the Apostles, by Luca della Robbia.

Half-right from the entrance of the cloisters, in the former refectory, is the Museo dell' Opera di Santa Croce, with a bronze figure of St. Louis by Donatello (1423), frescoes from the church, etc.

Not far to the N.E. of Santa Croce, No. 64 Via Ghibellina (at the corner of Via Buonarroti), is the **Casa Buonarroti** (Pl. G, 6), erected by a nephew of Michelangelo. On the first floor is the *Galleria Buonarroti*, founded in 1620 (adm., see p. 172). Room I contains works by Michelangelo: on the left and right, two reliefs executed in his eighteenth year (Battle of the Lapithæ and Centaurs, Madonna on the Steps); by the window-wall and opposite it are models for the façade of San Lorenzo (never executed; p. 189), models for the David (p. 192), and for the Madonna in the New Sacristy (p. 190). In the second room on the left are drawings by Michelangelo (Madonna, studies for the Last Judgment, the tombs of the Medici, etc.), in other rooms MSS., portraits, and other memorials

of the master. — On the 2nd floor (generally closed) is the *Museo Storico-Topografico Fiorentino*, with old views of Florence.

The old *Protestant Cemetery* (Pl. I, 4; entrance on the S. side; visitors ring) contains the graves of Mrs. Browning (p. 204), Walter Savage Landor (1775-1864), Arthur Hugh Clough (1819-61), and Theodore Parker, the American preacher (1810-60).

E. Western Quarters: Santa Trinita and Santa Maria Novella.

From the Piazza Vittorio Emanuele (p. 188) the Via degli Strozzi (Pl. E, 4) leads to the narrow Piazza Strozzi, on the W. side of which is the ***Palazzo Strozzi** (Pl. D, E, 4), the most outstanding example of the Florentine palatial style, said to have been begun by *Benedetto da Maiano* (d. 1497) in 1489, continued by *Cronaca* (d. 1508), to whom are due the unfinished cornice and the courtyard, and completed in 1536. The corner-lanterns, torch-holders, and rings are masterpieces of ironwork, repaying close inspection. — Nearly opposite, on the S.E. side of the piazza, is the small *Palazzo Strozzino* (Pl. E, 5; now a cinema), built in a similar style c. 1460.

At the back of the Palazzo Strozzi runs the Via Tornabuoni (Pl. D, 4, 5), the most fashionable street in the old town and the chief resort of strangers, with its stately palaces and attractive shops. On the right, No. 20, is the *Palazzo Corsi* (Pl. D, E, 4), formerly *Tornabuoni*, built by Michelozzo c. 1450 but remodelled in 1865 when the road was widened. No. 19, opposite, is the *Palazzo Larderel* (Pl. D, 4), a fine High Renaissance edifice of 1558-80. Then, on the left, No. 3 Piazza Antinori (Pl. E, 4), is the *Palazzo Antinori*, with a good early-Renaissance façade (c. 1465), now accommodating the *British Institute*, the centre of English culture in Italy, founded in 1918, with a library of 10,000 English books.

In the opposite direction (S.) the Via Tornabuoni ends at the Ponte Santa Trinita, which crosses to the quarters on the left bank of the Arno (p. 203). On the left (between the Via Porta Rossa and an antique granite column with a figure of Justice, placed here in 1581) is the *Palazzo Bartolini-Salimbeni*, dating from 1517; then, nearer the river, the *Palazzo Spini* (Pl. D, 5), of a severe castellated type, of the early 14th century.

Opposite is **Santa Trinita** (Pl. D, 5), one of the oldest Gothic churches in Italy, with a baroque façade of 1593. The interior, restored after 1884 in the 14th cent. style, is adorned with frescoes by *Domenico Ghirlandaio* (1485), which convey a good idea of Florentine life of the period (best light 10-12).

These frescoes are in the Cappella dei Sassetti, the second to the right of the high altar, and (like Giotto's in Santa Croce, p. 199) depict the career of St. Francis of Assisi and, simultaneously, scenes from contemporary life. Note (above) the view of the Piazza della Signoria (in the background); right, Lorenzo il Magnifico standing among the Sassetti

family; in the foreground, Lorenzo's children and their tutor ascending the stairs; in the lower fresco is a view of the church and bridge of Santa Trinita; the altarpiece, the portraits of the founders (by the altar), and the sibyls on the ceiling are also by *Ghirlandaio*. The tombs of the Sassetti at the sides are by *Giuliano da Sangallo*. — Note also, in the 2nd chapel to the left of the high altar, the tomb of Bishop Benozzo Federighi, by *Luca della Robbia* (1457); also in the aisles, 5th chapel on the left, a wooden figure of Mary Magdalene by *Desiderio da Settignano;* 4th chapel on the right, frescoes by *Lorenzo Monaco* (1420).

The busy quay of the Lungarno skirts the river under various names. Here, to the N.W. of the Ponte Santa Trinita (p. 203), is the *Palazzo Corsini* (Pl. D, 4), of the 17th cent., with an imposing staircase and a picture-gallery (entrance at the back of the courtyard, to the right; open on Tues., Thurs., and Sat. 10-3; adm. 1 *L.*). In the fourth room are good Madonnas by Filippino Lippi and Luca Signorelli. — Farther on is the Piazza Goldoni (Pl. C, D, 4), whence the Via dei Fossi with its many shops leads to Santa Maria Novella (see below). In the Piazza Manin (Pl. C, 3, 4) is the church of *Ognissanti* (All Saints), with frescoes by Botticelli (right; *St. Augustine) and Ghirlandaio (opposite, on the left; St. Jerome). In the refectory of the former convent (open on week-days 10-4, in summer 9-12 and 3-6, 1 *L.*; free on Sun. 9-1) is a fine fresco of the Last Supper by Ghirlandaio (1480). The Lungarno ends at the Cascine (p. 210).

Opposite the Palazzo Strozzi (p. 201) two streets run W.: to the left the Via della Vigna Nuova, No. 20 in which (right) is the *Palazzo Rucellai* (Pl. D, 4), built by Bernardo Rossellino (1446-51) from designs by Leon Battista Alberti (showing for the first time the Florentine rustica style combined with wall-pilasters); and to the right the Via della Spada, whence the Via del Sole, to the right, leads to the Piazza di Santa Maria Novella (Pl. D, 3, 4). The loggia on the left, with its pretty Robbia relief of SS. Dominic and Francis is of 1489-96. The two obelisks in the piazza served as goals for the carriage-races once held here. On the N. side is the church, adjoined on the right by the Gothic arcades, in black and white marble, of the old burial-vaults ('avelli') of noble families.

The old Dominican church of ***Santa Maria Novella** (Pl. D, 3) was erected in the Gothic style in 1279-1350. The incrusted marble façade was further embellished in 1456-70, from designs by *Leon Battista Alberti*, with a handsome Renaissance portal and with the crowning volutes in front of the aisles, a decorative motive that has since become so common. In the choir are frescoes by *Domenico Ghirlandaio* (1486-90), regarded as his master-work.

In the Nave we notice that the pillars are more widely spaced in the newer (front) part of the church than in the older part, owing to a desire for more room and light. On the entrance-wall (left) is a fresco, by *Masaccio*, of the Trinity, with the Virgin, St. John the Evangelist, and two donors. — In the Right Transept (right, above) is the Gothic monument of Bishop Aliotti (d. 1336). We ascend the steps to the Cappella Rucellai, which contains a large Madonna enthroned, by *Duccio* (1285; formerly

ascribed to Cimabue). Adjoining the choir on the right is the Chapel of Filippo Strozzi, with his monument by *Benedetto da Maiano* and frescoes by *Filippino Lippi* (1502), scenes from the history of SS. John the Evangelist and Philip. — The Choir contains *Domenico Ghirlandaio's* *Frescoes (some of them much injured). Above the window is a Coronation of the Virgin; at the sides of the window, SS. Francis and Peter Martyr, the Annunciation and John the Baptist; at the foot, the donors, Giovanni Tornabuoni and his wife Francesca Pitti (p. 198); on the left the life of the Virgin, in seven sections: below, Joachim expelled from the Temple, Nativity of Mary, Presentation in the Temple, Nuptials, Adoration of the Magi, Massacre of the Innocents, Death, and Assumption; on the right wall, the life of John the Baptist: below, Zacharias in the Temple (with numerous portraits), then Visitation, Birth of John, Circumcision, Preaching, Baptism of Christ, and Dance of the daughter of Herodias. — The choir-stalls are of the 16th century. In the Cappella Gondi, to the left of the choir, is a wooden crucifix by *Brunelleschi*, executed in competition with Donatello (p. 200). — The Strozzi Chapel, in the left transept, to which steps ascend, contains frescoes by *Orcagna* and his brother *Nardo di Cione* (c. 1355): left, Paradise; right, Hell; on the back-wall, the Last Judgment, with the portrait of Dante among the elect (to the left in the top row). — The door in the corner leads to the Sacristy, which contains a superb lavabo by *Giovanni della Robbia* (1497).

The **Green Cloisters** (Chiostro Verde), adjoining the left aisle, are entered from the Piazza Santa Maria Novella (No. 17), to the left of the church. Adm. on week-days 9-4 or 5, 2 *L.*; Sun. 9-12, free. The name is derived from the much injured frescoes in terra verde which adorn the E. wall (the Deluge, and other subjects, by *Paolo Uccello*). On the N. side is the old chapter-house, usually called Cappella degli Spagnuoli (c. 1355), with frescoes by *Andrea da Firenze* (c. 1365). On the altar-wall, the Passion; on the ceiling, the Resurrection, Ascension, etc.; on the wall to the right, Triumph of the Church; wall to the left, Triumph of St. Thomas Aquinas. Best light 10-12. Adjoining this chapel on the N. is the Sepolcreto, or burial-vault, with an open colonnade and frescoes of the 14th century.

On the S.W. of the Green Cloisters are three smaller cloisters. Here, on the first floor, is the Museo del Risorgimento, with national memorials.

From the Piazza di Santa Maria Novella the *Via dei Banchi* leads to the Piazza del Duomo (p. 185), and the *Via del Giglio* to San Lorenzo (p. 189).

F. Quarters on the Left Bank of the Arno. Pitti Gallery.

The Pitti Gallery may be reached from the Piazza del Duomo by motor-bus A (p. 171) running to the Piazza Torquato Tasso.

Crossing the **Ponte Santa Trínita** (p. 201), constructed in 1567-70, we follow the Via Maggio (Pl. D, C, 5, 6), and then the Via dei Michelozzi, to the piazza and church of Santo Spirito.

***Santo Spirito** (Pl. C, 5), a basilica begun about 1436 from designs by *Brunelleschi*, was completed in 1487. The campanile is by *Baccio d'Agnolo*. The church resembles San Lorenzo (p. 189), but its proportions are grander than those of the older edifice. The flat-roofed nave and the transepts are both flanked with aisles. The ambulatory chapels have for the most part retained their altarpieces of the late 15th century. From the left aisle a finely vaulted vestibule leads into the sacristy, an octagonal domed room of noble proportions, built by *Giuliano da Sangallo* and *Cronaca* in 1489-96.

In the Piazza Santo Spirito, on the left, is the *Palazzo Guadagni* (Pl. C, 6), of the early 16th century. — The Via Mazzetti leads hence to the left to the Pitti Palace (see below) past the Piazza San Felice, at No. 9 in which Robert and Elizabeth Barrett Browning lived from 1848 till the death of the latter in 1861 (tablet; see p. 201).

From the Piazza Santo Spirito we follow (r.) the Via Sant'Agostino and the Via Santa Monaca to **Santa Maria del Carmine** (Pl. B, 5), a Carmelite church almost entirely burnt down in 1771 and rebuilt with the old Gothic façade in 1782. In the right transept is the Cappella Brancacci, saved from the fire, adorned about 1424-27 by *Masolino* and *Masaccio* with *Frescoes from the story of the Apostles, the earliest creation of Renaissance painting. The beauty of the figures, the calm dignity of the composition, and the lifelike action of the scenes were enthusiastically admired by contemporaries and served as models for later generations. The unfinished cycle of paintings was completed by *Filippino Lippi* about 1484. Best light at 11 or 4-5.

By the entrance, on the pillars, above, on the right, the Fall (by Masolino), and on the left the Expulsion from Paradise (by Masaccio). Left wall: above, Peter, at Christ's request, taking the coin from the fish's mouth and handing it to the publican (by Masaccio); below, resuscitating a king's son, and Peter enthroned (by Masaccio and Filippino Lippi). Altar-wall: above, Peter preaching (by Masolino?) and baptizing; below, healing the sick and giving alms (the last three by Masaccio). Right wall: above, Healing the cripple and Raising of Tabitha (by Masolino). — Then, by Filippino Lippi: right wall, below, the crucifixion of Peter, Peter and Paul before the proconsul; also, on the pillars at the entrance, below, on the left, Peter in prison consoled by Paul, and on the right the release of Peter.

The shortest way from the Piazza della Signoria (p. 175) to the left bank of the river is by the **Ponte Vecchio** (Pl. D, 6), the oldest bridge in the city, rebuilt, after repeated demolition, in 1345. The bridge is flanked with goldsmiths' shops, and on the left side runs the covered passage connecting the Uffizi and the Pitti palaces (p. 184). On the right side is a bronze bust of Benvenuto Cellini (1901).

The bridge crosses to the Via dei Guicciardini (Pl. D, 6). On the left, in front of the church of *Santa Felicita*, is a 14th cent. column; then, No. 17, the *Palazzo Guicciardini*, once the residence of the historian Francesco Guicciardini (1482-1540). No. 16, opposite, is the *Casa Campigli*, the house of Machiavelli (15th cent.; modernized).

The ***Palazzo Pitti** (Pl. C, 6), conspicuously situated on the slope of the Boboli hill (p. 208), is built of rough blocks of stone in the style of a castle, originally with only seven windows in its façade. It was begun c. 1458 by order of Luca Pitti, who was at that time still on good terms with the Medici, and in 1549 it was purchased by Duke Cosimo I. (see p. 175), and henceforward belonged to the rulers of the city, by whom it was completed. About 1568 *Bartolomeo Ammanati* added the Renaissance windows of the ground-floor. He also constructed the colonnaded court at the back,

adjoined by a grotto with niches and fountains and the Boboli Garden beyond. The wings of the palace were added in 1620-31, increasing the length of the façade from 351 ft. to 672 ft. The two projecting pavilions were added in 1764.

In 1919 those parts of the building not already occupied by the Pitti Gallery were handed over by the king, as were also many other royal palaces and villas throughout Italy, for the purpose of housing public collections; these rooms were partially utilized in 1922, both for enlarging the gallery (see pp. 206, 207) and for the exhibition of other works of art.

The far-famed **Pitti Gallery (*Galleria Palatina;* on the first floor of the left wing) formerly the private property of the grand dukes, founded by the Medici in the 16-17th cent., now contains about 500 pictures. Among the priceless treasures of the collection are six pictures from Raphael's own hand, four by his friend Fra Bartolommeo and four by Andrea del Sarto, five by Titian, and four of the highest rank by Rubens.

The Entrance is in the E. angle of the Piazza Pitti, in the passage leading to the Boboli Garden. The ticket-office for the gallery, Royal Apartments (p. 206), and Silver Museum (p. 207) is on the right. Adm., see p. 172. — The Scala del Re, a staircase constructed in 1896 in Brunelleschi's style, ascends to an ante-chamber, with a marble fountain. In the adjoining room (in which is the entrance from the Uffizi, mentioned on p. 184) are some good pictures: *Luca Giordano,* Triumph of Galatea; *Salvator Rosa,* Battle-piece. The following gallery rooms are sumptuously decorated in the baroque style (1640) and are named after their ceiling-paintings. The furniture is also very costly. In the following description of the chief pictures we begin in each case with the entrance-wall.

Iliad Room (I). 229. *Raphael,* Portrait of a lady ('La Donna Gravida'); *Andrea del Sarto,* *225. Assumption, 191 (opposite), Assumption (unfinished); 190. *Sustermans,* Portrait of a Danish prince; 243. *Velazquez,* Equestrian portrait of Philip IV. of Spain, sketch or small repetition of the Madrid picture (1635).

Saturn Room (II). **178. *Raphael,* Madonna del Granduca, of his Florentine period, one of his most charming creations (c. 1505); *172. *Andrea del Sarto,* Conference of Fathers of the Church regarding the doctrine of the Holy Trinity (the 'Disputa'; 1517); 171. *Raphael,* Tommaso Inghirami, the humanist and papal secretary (copy?). — *61, 59. *Raphael,* Angelo and Maddalena Doni (Florentine period; c. 1506); between these, *174. *Raphael,* Vision of Ezekiel: God the Father enthroned on the three animals symbolical of the Evangelists, and worshipped by the angel of St. Matthew; 165. *Raphael,* Madonna del Baldacchino (1508); 164. *Perugino,* Entombment; *159. *Fra Bartolommeo,* Risen Christ among the four Evangelists (1516). — 158. After *Raphael,* Cardinal Bibbiena; **151. *Raphael,* 'Madonna della Sedia', of the artist's Roman period (c. 1516?), a work of exquisite beauty, expressive of the tenderest maternal joy.

Jupiter Room (III). 230. *Parmigianino,* Madonna with angels; below, *18. *Titian,* Portrait of a noble lady ('La Bella di Tiziano'), painted about 1525; 272. *Andrea del Sarto,* John the Baptist (1523); *64. *Fra Bartolommeo,* Pietà; 131. *Tintoretto,* Vincenzo Zeno. — 125. *Fra Bartolommeo,* St. Mark. — *245. *Raphael,* 'La Donna Velata', the artist's mistress (c. 1516); 109. *Paris Bordone,* Portrait, known as the Nurse of the house of Medici; below, 110. *Lorenzo Lotto* (?), Three Periods of Life; above the exit-door, 179. *Sebastiano del Piombo,* Martyrdom of St. Agatha.

Mars Room (IV). 85. *Rubens,* The artist, his brother, Justus Lipsius, and Jan van der Wouwere ('the four philosophers'; c. 1612); 83. *Tintoretto,* Portrait of Luigi Cornaro. — *86. *Rubens,* The setting forth of Mars, a superb allegory of the time of the Thirty Years' War (1638); 94. *Raphael,* Holy Family, known as the 'Madonna del l'Impannata' (i.e. of the linen window; studio-piece); above, 93. *Rubens,* St. Francis, an early work. — *81. *Andrea del Sarto,* Holy Family; *82. *Van Dyck,* Cardinal Guido Bentivoglio. — On an easel: **185. *Giorgione* (a youthful work of *Titian's* ?), The Concert, representing an Augustinian friar who has struck a chord, another religious with a lute, and a youth with a plumed hat listening.

Apollo Room (V). *67. *Titian,* Mary Magdalene (c. 1532); 63. *Murillo,* Madonna; 58. *Andrea del Sarto,* Pietà (1524). — 55. *Baroccio,* The infant Prince Federigo of Urbino; 237. *Rosso Fiorentino,* Madonna and saints. — 370. *Pietro Pollaiuolo,* St. Jerome; **40. *Raphael,* Pope Leo X. with cardinals Giulio de' Medici and Lodovico de' Rossi (c. 1518); 150. School of *Van Dyck,* Charles I. of England and his queen Henrietta Maria.

Venus Room (VI). 15. *Salvator Rosa,* Seascape. — *Rubens,* *14. Hay harvest near Malines, *9. Ulysses on the island of the Phæacians. — 4. *Salvator Rosa,* Harbour at sunset; 183. *Caravaggio,* Cupid asleep; *79. Copy, probably by *Titian,* of *Raphael's* Pope Julius II. (p. 181). On easels: *Sodoma,* St. Sebastian; on the back, Madonna in clouds; *92. *Titian,* 'The young Englishman', a masterpiece of portraiture; 1905. *E. Vigée-Lebrun,* Self-portrait.

Of the **Royal Apartments** (see p. 205; closed on Sun.), which follow on Room VI, ten are now incorporated in the gallery. They are richly furnished in the style of the 18th and 19th cent., but need hardly detain the hurried traveller. Room I (Sala delle Nicchie): Medici portraits by *J. Sustermans.* Rooms II and III (Green Room and Throne Room): Six Gobelins depicting the Story of Esther, after Jean-François de Troy (c. 1740). Room VI: Portraits of Francesco de' Medici by *Veronese* and of Maria de' Medici (?) by *Titian* (?). Rooms VII and VIII: Eight Gobelins (Louis XV. at the chase) after *Jean-Baptiste Oudry* (1736-46). The Galleria delle Statue, on the courtyard side of the Sala delle Nicchie, contains some good replicas of original Greek works of the 5th and 4th cent.: Venus of Cnidos, Æsculapius, two athletes, and Mercury.

We now return to the Iliad Room, turn to the right, and enter the rooms at the back. First comes the Education of Jupiter Room (VII): 262. *François Clouet,* Henri II. of France; 96. *Cristo-*

fano Allori, Judith (1610). To the left is the SALA DELLA STUFA (VIII), painted with frescoes. — Returning through Room VII we traverse a corridor (passing on the left an elegant bath-room), which leads to the ULYSSES ROOM (IX). On the left, *216. *Paolo Veronese,* Daniele Barbaro, a Venetian scholar; 70. *Tintoretto,* Andrea Frizier, chancellor of Venice: *Titian,* 228. The Saviour (half-length), 201. Cardinal Ippolito de' Medici in Hungarian uniform (1532). — PROMETHEUS ROOM (X): *343. *Fra Filippo Lippi,* Madonna and Child, in the background SS. Joachim and Anne, and the Nativity of Mary (tondo); 355. *Luca Signorelli,* Holy Family and St. Catherine. On an easel: 219. *Perugino,* Adoration of the Child. — Straight on is the GALLERIA POCCETTI (XI), with landscapes by *Salvator Rosa* (453. Peace, 470. A wood with philosophers) and *Gaspard Poussin;* 408. *Peter Lely,* Oliver Cromwell.

We return to the Prometheus Room and enter a CORRIDOR (XII) to the right: 207. *Ridolfo Ghirlandaio* (Leonardo da Vinci?), 'The goldsmith'. — JUSTICE ROOM (XIII). *409. *Sebastiano del Piombo,* Portrait of Baccio Valori, painted on slate; above, 3. *Tintoretto,* Venus and Vulcan; 161. *Bonifazio dei Pitati,* Finding of Moses; 495, *54. *Titian,* Portraits of Tommaso Mosti (1526) and Pietro Aretino, the satirist (1545). On an easel: 147. *Dosso Dossi,* Nymph and satyr. — FLORA ROOM (XIV). 434. *Bronzino,* Portrait of an engineer; *Andrea del Sarto,* 62. Holy Family (1521), 88, 87. History of Joseph (painted on lids of chests). *Canova,* Statue of Venus. — ROOM OF THE PUTTI (XV), with landscapes and still-lifes.

From the entrance (p. 205) we enter a series of ten rooms on the ground-floor containing the **Silver Museum** (*Museo degli Argenti;* adm., see p. 172), a collection of precious objects belonging to the Medici, to which was added in 1923 the goldsmiths' works kept at Vienna from 1737 to 1920.

The rooms are decorated with frescoes, those in Room V being the chief work of Giovanni da San Giovanni (1636). — We enter first the rooms adjoining the façade. Room I: Silver-gilt goblets from S. Germany (16-17th cent.). Room II: Church and table plate. Room III: Armoire from Augsburg (17th cent.). On the left is the chapel (IV). Rooms V and VI: Vessels in rock crystal and semi-precious stones. Room VII: Works in pearl and precious stones (from the cabinet of gems in the Uffizi, p. 182) and goldsmiths' works (from Vienna). — Rooms on the garden side. Room I: Ivories. Room II: Ivories, goldsmith's work, and German glass of the 17th century. Room III: Tapestry. Room IV: Works in amber.

Between Rooms II and III on the garden side a staircase ascends to the entresol, where five rooms, containing the PORCELAIN COLLECTION, have been opened to the public. Further rooms, containing lace, textiles, etc., are in preparation. From the 5th room of the porcelain collection we reach the main staircase ascending to the 2nd floor.

The second floor of the Palazzo Pitti has been occupied since 1924 by the **Modern Art Gallery** (adm., see p. 172; ascended by a staircase of 140 steps, on the right in the great courtyard), a flight of twenty-five rooms containing 19th cent. paintings, mostly by Tuscan artists, and several sculptures.

The delightful ***Boboli Garden** (Pl. A-D, 7; adm., see p. 172; entered from the E. corner of the Piazza Pitti, comp. p. 205), on the hillside at the back of the palace, was laid out in 1550 under Cosimo I., and adorned with numerous vases and statues. Superb views of Florence, with its churches and palaces, especially from the *Giardino del Cavaliere* beside the Fortezza di Belvedere and from the roof of the *Casino Belvedere* (Pl. D, 7; gratuity 30-50 c.).

In the narrow Piazza dei Mozzi, at the S. end of the Ponte alle Grazie (Pl. E, F, 7), are, on the S. side, the *Palazzo Mozzi*, a well-preserved house of the early 14th cent., and, on the E. side (No. 1), the *Palazzo Bardini*, a modern building incorporating various old architectural embellishments, such as the windows of the façade (partly constructed of old altars) and the fine coffered ceilings and marble doors. This palace and the collections within it, now known as the **Museo Bardini** (Pl. E, 7; adm., see p. 172), were bequeathed to the city by the art-dealer Stefano Bardini (d. 1922). The exhibits were tastefully arranged in 1925.

Ground Floor. On the right is a room with a few antique sculptures. The covered courtyard, straight ahead, contains a marble group, 'Charity', of the early 14th cent., Gothic and Romanesque sculptures and architectural fragments, and armorial bearings. On the left is a room with two Renaissance chimney-pieces. Halfway up the stairs we enter a vaulted room with 15th cent. tombstones and (left wall) a beautiful Robbia relief.

Principal Floor. Fine furniture (mostly early-Renaissance), old Oriental carpets, and majolica. — Of the four front rooms that farthest to the right contains French tapestry of the 18th cent., chests (15th cent.), small bronzes and plaquettes of the Renaissance, and guitars. Front Rooms II and III: *Painted plaster work and wood-carvings of the 13-16th cent. (note the relief of the Madonna, ascribed to *Iacopo della Quercia*, in Room III, to the right, on the entrance-wall). Front Room IV: Painted terracotta statue of a woman (Madonna of the Annunciation; Sienese, c. 1400); wooden model of the baptistery at Pisa and, above it, a painting of St. Michael by *Antonio Pollaiuolo*. The adjacent cabinet contains terracottas by the school of the Robbias. — Leaving Room IV, we descend a few steps to the back-room (above the staircase): large wooden crucifix (c. 1400) and a wooden statue of St. Catherine (15th cent.). — We return to the staircase and enter the cabinet opposite, which contains further good plaster works by pupils of Donatello, Rossellino, etc. In the cabinets on the left of the staircase are arms and fine Oriental carpets.

G. Environs of Florence.

One of the finest walks in Italy is afforded by the hill-road, constructed since 1868, called the ***Viale dei Colli**, which runs from the Porta Romana (Pl. A, 7) to the Barriera San Niccolò (Pl. H, 8), through charming grounds, with luxuriant rose-bushes, magnolias, planes, elms, and cherry-laurels, and commands delightful views. Its total length is about $3^1/_2$ M.; the drive (fares, see p. 170) takes 2-3 hrs., allowing for a halt. The most interesting stage, from the Porta Romana to the Piazzale Michelangelo, may be accomplished on foot in $^3/_4$ hr. Tramways Nos. 4, 14 (to the Porta Romana), and 13 (by the Viale dei Colli), see pp. 170, 171.

M. Morello
M. Morello
Faenza
Pratolino
Colonnata
SESTO
Fiorentino
Borgo
Quinto
Castello
Quarto
Peretola
Legnaia
Le Cure
Bellosguardo
Bellariva
Ricorboli
Coverciano
Campo di Marte
Careggi
Trespiano
Pian di S. Bartolo
Monterivecchi
S. Silvestro
S. Lorenzo a Serpiolle
Gallluzzo
Arno
Mugnone
Greve
Ema
Pesa
Elsa
Campi
Casellina
Pistoia
Prato
Firenze

The W. part of this route, starting from the Porta Romana, whence also an avenue of oaks and cypresses leads in 20 min. to the former *Villa Poggio Imperiale*, is called *Viale Machiavelli* (Pl. A, B, 7, 8). The shady road ascends in windings to the circular *Piazzale Galileo*, whence, under the name of *Viale Galileo*, it leads along the hillside and passes below San Miniato (see below) to the **Piazzale Michelangelo** (340 ft.; Pl. F, G, 8). In the middle of the great terrace stands a bronze copy of Michelangelo's David (p. 192), with the four periods of the day (p. 190) on the pedestal. Behind it is a café-restaurant. Beautiful *View: to the N.E. is Fiesole on its hill; below us lie the valley of the Arno and Florence with Santa Croce, the cathedral, San Lorenzo, and the Palazzo Vecchio; to the left are hills studded with villas. — From this point we may descend direct to the Porta San Niccolò (Pl. G, 8), while the road, now *Viale Michelangelo*, descends in a long bend to the Barriera San Niccolò (Pl. H, 8), near the Ponte di Ferro.

Above the Piazzale Michelangelo lies the Franciscan convent of *San Salvatore al Monte* (Pl. F, G, 8), with a church completed by Cronaca in 1504. We now ascend to the gateway of the fortifications, laid out by Michelangelo (p. 173) round the convent of San Miniato in 1529 and completed in 1553. Visitors are admitted all day, except 12-2 (12-3 in summer). The old walls on the S. side of the cemetery afford beautiful views.

The convent-church of ***San Miniato al Monte**, a basilica with a conspicuous light-coloured marble façade, nave and aisles, but no transept, is one of the finest examples of the Tuscan Romanesque style of the 11th cent.; the tower was rebuilt in 1524-27.

The interior, with its round and square pillars (two of the former between two of the latter), open roof, beautiful marble ornamentation, and niello pavement of 1207, presents a picturesque mediæval appearance. In the nave is a chapel constructed in 1448 by *Michelozzo*. In the left aisle is the elegant chapel of San Giacomo, built in 1461-67 by *Antonio Rossellino*, containing his masterpiece, the monument of Cardinal Iacopo of Portugal (d. 1459). The frescoes are by *Alessio Baldovinetti;* on the ceiling the four cardinal virtues (Prudence, Temperance, Fortitude, and Justice), by *Luca della Robbia*. — The crypt rests on graceful columns, some of them ancient. — The upper part of the apse is adorned with a mosaic (1297?) of Christ with the Madonna and St. Minias, a Florentine martyr of the 3rd century. The five windows under the arches are filled with translucent slabs of alabaster.

The **Certosa del Galluzzo** may be reached in 40 min. by tramway No. 14 (see p. 171). — $1^1/_2$ M. *Porta Romana* (p. 208). — $2^1/_2$ M. *Due Strade;* to the right lies one of the Protestant cemeteries of Florence (comp. p. 201; Cimitero degli Allori; with the tomb of Böcklin, see p. 210). — $3^1/_2$ M. *Galluzzo;* 4 M. *Certosa*. This old Carthusian monastery, which resembles a mediæval fortress, lies 7 min. above the road. Its situation, the building itself, and several early-Renaissance monuments are noteworthy. A lay brother shows visitors round (alms 1-2 *L.*); liqueurs at the Farmacia.

The **Cascine**, or public park of Florence, to the W., is about 2 M. long and $^1/_3$ M. in breadth, being bounded by the Arno and its tributary, the Mugnone (comp. Pl. A, 1). In warm weather it is a fashionable rendezvous in the late afternoon, particularly for driving (p. 170; tramway No. 17 and motorbus C, see p. 170). The name comes from a farm to which it once belonged ('cascina', dairy). To the right is the racecourse (Ippòdromo), and beyond it the former Casino, occupied since 1914 by the *Istituto Forestale* (Italian school of forestry). At the end of the park are the monument of the *Maharajah of Kolapur*, who was cremated on this spot in 1870, and a prettily situated café.

The **Museo Stibbert** (adm., see p. 172), a bequest made to Florence in 1906 by the Englishman Frederick Stibbert (b. 1838), is installed in the Villa Stibbert, Via Montughi 15, which is surrounded by a shady park. The museum is most easily reached by motorbus D (p. 171), which stops at the Via Montughi (see below). An alternative is provided by tramway No. 4 (p. 171), which traverses the Via Cavour (p. 188) and the Piazza Cavour (Pl. H, I, 1), where stand the *Porta San Gallo* (1330) and a triumphal arch (1739), and passes the *Palace of Fine Arts* (1921). Beyond the Ponte Rosso (Pl. I, 1) the tram traverses the Via Vittorio Emanuele, which runs N.W. to Rifredi. From the terminus we continue straight on for 5 min., then take the Via Montughi to the right (for 4 min.). The museum comprises a rich collection of European and Oriental armour and weapons (many restored), bronzes, majolica, paintings, tapestry, textiles, and furniture.

Fièsole, on the hill 5 M. to the N.E. of Florence, is reached by tramway No. 7 (best views on the right; fare 2 *L.* 25 c.; motor-coaches also on most afternoons). The line leaves the town beyond the Piazza Savonarola (Pl. I, 2). Stations: 2 M. *San Gervasio* (180 ft.; pleasant view to the right of the heights on the S. bank of the Arno). — $3^1/_2$ M. *San Domenico di Fièsole* (485 ft.), a group of houses at the foot of the hill, with a former Dominican convent, the church of which contains a Madonna by Fra Angelico and a Baptism of Christ by Lorenzo di Credi. About 5 min. W. is the old monastery of *Badia di Fièsole*, rebuilt by order of Cosimo il Vecchio in 1456-66, famous as a rallying-point of the humanists in the time of Lorenzo il Magnifico (the 'Platonic Academy'), and now a school. The church façade is partly Romanesque. — At San Domenico the steep old road diverges to the left, while the tram follows the new road to the right, making a long bend towards the E. — 4 M. *Regresso di Maiano* (760 ft.), a little above the *Villa Bellagio*, visible to the right, where the painter A. Böcklin lived in 1893-1901. The line then makes a sudden bend and ascends on the S. side of the town.

5 M. **Fièsole** (970 ft.; Aurora, with view, 50 beds, Italia, both in Piazza del Duomo), Latin *Fæsulæ*, with 4100 inhab., was an ancient Etruscan town, the huge walls of which are still partly preserved. The women, like many others in the neighbourhood of Florence, are chiefly engaged in straw-plaiting. We alight in the spacious Piazza Mino da Fiesole, opposite the cathedral to the N. On the left are the *Bishop's Palace* and the seminary; on the right (No. 3) is the small *Palazzo Pretorio*, of the 13th cent., bearing the arms of former magistrates (podestà).

The **Cathedral** is one of the oldest and simplest examples of the Tuscan Romanesque style, founded in 1028, rebuilt in 1256, and restored in 1887. The chapel to the right of the choir contains the tomb of Bishop Salutati (d. 1466) and a relief by Mino da Fiesole, the Adoration of the Child. — Behind the choir, to the right, are the small *Museo Bandini* (on the left), with a few old pictures (adm. 2 *L.*), and (on the right) the entrance to the **Excavations** begun in 1873 ('Teatro, Scavi, Museo Civico'; open 9-12 and 3-sunset, in winter 10-12 and 1.30-sunset; adm. 3 *L.*).

We first visit the *Roman Theatre* and the little *Museum of Antiquities;* then, on the right, the remains of the *Thermæ* and, lower down, a platform whence we see a part of the *Etruscan Wall* and the Mugnone valley. To the left are the precincts of the *Etrusco-Roman Temple:* first, an archaic altar constructed of several fragments, then a later altar in a single block of stone; behind, above a staircase and an ashlar wall, are the remains of the temple (4th-3rd cent. B.C.), with a tripartite cella and an altar in the left corner; adjoining are two terraces.

To the left of the cathedral is the Via San Francesco, ascending steeply in a few minutes to the old church of *Sant' Alessandro*, where we obtain a *View of the valley of the Arno. The *Franciscan Convent* (1130 ft.) which crowns the hill occupies the site of the Roman castle of Fæsulæ.

From Florence to *Bologna* (for Milan, Venice, etc.), see **R.** 23; to *Pisa* (for Genoa or Leghorn), see R. 28; to *Siena* (and Rome), see R. 31; to *Perugia* and *Assisi* (and Rome), see R. 32; to *Orvieto* and *Rome*, see R. 33; to *Faenza*, see p. 233.

30. From Pisa to Rome by the Maremme.

209 M. Train de luxe (Rome Express; see p. 2) in $5^1/_2$ hrs.; express in $5^1/_4$-$7^1/_4$ hrs. (160 *L.*, 108 *L.*, 63 *L.* 50 c.); ordinary train in $8^1/_2$-$9^3/_4$ hrs. (157 *L.*, 105 *L.*, 61 *L.* 50 c.).

Pisa, see p. 163. The railway, traversing meadowland, follows the ancient *Via Aurelia*, which skirted the coast of Etruria from Rome, and commands fine views of the sea.

$12^1/_2$ M. **Leghorn.** — *Railway Restaurant*, good. — HOTELS. **Palace*, Viale Regina Margherita, on the sea, 200 beds from 20, B. 5, L. 20, D. 25, P. from 45 *L.*; *Terminus Corallo*, at the station, 174 beds, well spoken of; *Giappone*, 120 beds at 10-15, B. $4^1/_2$, L. 12, D. 14 *L.*, *Angleterre & Campari*, 100 beds at 10-15, B. $3^1/_2$, L. 12, D. 15 *L.*, both in the Via Vittorio Emanuele, in the old town, with frequented restaurants, good.

Tramways from the station through the town to Ardenza (see below), Antignano, etc. — Consulates. British, Scali d'Azeglio 3; American Scali d'Azeglio 4. — English Church (St. George's), Via Giuseppe Verdi 11; services in Nov.-May. — Scottish Presbyterian Church, Via degli Elisi 3; services in Nov.-June.

Leghorn, Italian *Livorno*, the capital of a province, with 105,800 inhab., is one of the chief seaports in Italy and is also a bathing resort. It owes its importance to the Medici, who in the 16-17th cent. accorded an asylum here to Roman Catholics from England and Jews and Moors from Spain. The town is intersected by canals and is connected by one with the Arno, which falls into the sea $9^1/_2$ M. to the N. Battleships, etc., are built at the yards of the Cantiere Orlando.

To obtain a glance at the town we follow the tramway from the station, through the Viale Giosuè Carducci, Viale Emilio Zola, and Via De Larderel, to the *Piazza Carlo Alberto*, with statues of Ferdinand III. (d. 1824) and Leopold II. (d. 1870), the last grand dukes of Tuscany. — We next follow the main street, *Via Vittorio Emanuele*, cross the *Piazza Guerrazzi* (at No. 4 is the small Museo Civico), and reach the large *Piazza Vittorio Emanuele*, in which are a statue of Victor Emmanuel II. (1892), the Municipio, the old grand-ducal palace, and the Cathedral, whose façade is ascribed (probably erroneously) to Inigo Jones (1603). Hence we proceed straight to the harbour. Here, on the right, is a statue of Grand Duke Ferdinand I, by Giovanni Bandini, with four Turkish slaves on the pedestal by Pietro Tacca (1624). — Now to the left, still following the tramway, to the *Piazza Mazzini*. To the right are the ship-building yards (see above). In the Via Giuseppe Verdi, on the left, is the old Protestant cemetery, next to the English Church, with the grave of Tobias Smollett, who died at Montenero (see below) in 1771. From the Piazza Mazzini the *Viale Regina Margherita* runs S., passing sea-bathing establishments, to (2 M.) Ardenza (see below).

The pilgrimage-church of *Montenero* (823 ft.), situated on the hills to the S.E. of Ardenza, commands an extensive view. It is reached by tramway to Montenero Basso, then by funicular.

The line rounds Leghorn on the E. side and reaches the coast at (15 M.) *Ardenza* (see above). — 25 M. *Castiglioncello*, a seaside resort and villa colony. — $33^1/_2$ M. *Cècina*, where a branch-line diverges to *Volterra* (29 M.). — Near (49 M.) *San Vincenzo* the line approaches the sea. The ancient Etruscan *Populonia* becomes visible on a headland to the right; in the distance is the island of *Elba*. — 55 M. *Campiglia Marittima*, on the hill, with a ruined castle. The country now assumes the *Maremme* character: forest and swamp, with malaria in summer, and little cultivation.

66 M. *Follonica*, on the coast, has foundries for the iron from Elba. Beautiful view: to the right the promontory of Piombino and the island of Elba, to the left the promontory of Castiglione, with a lighthouse, which we round on the inland side. — Beyond (80 M.) *Giuncarico* we see, on a hill to the right, *Vetulonia*, the Etruscan

Vetluna. — 84½ M. *Montepescáli*, also a station on the branch-line between Grosseto and Siena (p. 214). To the right, in the distance, is the little harbour of *Castiglione della Pescaia*.

92 M. **Grosseto** (railway restaurant), the chief place of the Maremme, with 10,100 inhabitants. Branch-line to Asciano (p. 221).

The train crosses the *Ombrone* and runs along the E. side of the wooded Monti dell' Uccellina to (107 M.) *Talamone;* the village lies 2½ M. to the W., at the S. end of the promontory. In the foreground rises Monte Argentario. — 112 M. *Albinia*.

115 M. **Orbetello** (railway restaurant). The village (branch-line) lies 3 M. to the W. amid lagoons, at the end of a promontory, near *Monte Argentario* (2085 ft.), which rises from the sea and is connected with the mainland by two strips of land. — 127½ M. *Chiarone*. — The country becomes more hilly.

146 M. **Tarquinia**, called *Corneto* up to 1922. The antiquated town, with its many towers, lies on a hill, 2 M. to the left (motorbus); it was founded in the early middle ages near the ruined Etruscan town of *Tarquinii*. Close by is a most interesting Etruscan necropolis. — Farther on we see the little *Porto Clementino* on the right; inland rise the hills of *Tolfa*.

158½ M. **Civitavecchia** (railway restaurant; Grand-Hôtel Terme, 100 beds, first-class, with baths supplied by the neighbouring warm sulphur springs; British Vice-Consulate), the seaport of Rome, with 21,800 inhab., the ancient *Centumcellæ*, was destroyed by the Saracens in 812, but in 854 the inhabitants returned and restored the 'ancient city'. The town was fortified in the 16th century.

We traverse a dreary region. 164 M. *Santa Marinella*, with a 16th cent. castle. — 170 M. *Santa Severa*, a picturesque baronial castle, on the site of the ancient *Pyrgi*, the harbour of the Etruscan *Cære*, now *Cerveteri*. — 179 M. *Palo*, with a château of the Odescalchi. Motorbus to Cerveteri (5½ M.; see above) and branch-line to the sea-baths of *Ladispoli*. — 184 M. *Palidòro;* 187½ M. *Maccarese*. We skirt the *Stagno di Maccarese*, now drained. — 195 M. *Ponte Galèra;* branch-line viâ *Porto* to *Fiumicino*.

Nearing (200 M.) *Magliana* we see the *Tiber* on the right, and now follow its course (comp. the map, p. 364). The *Roman Campagna* becomes more visible; in the background to the right rise the Alban Hills; to the left of these, the Sabine Mts.; in the foreground San Paolo fuori le Mura. — 203 M. *Roma Trastevere* (p. 236). The train crosses the Tiber and skirts the S.E. walls of Rome. — 204 M. *Roma Ostiense*. To the left we observe the Monte Testaccio, the pyramid of Cestius, and, beyond, the Aventine. Further on, to the N.W. of (206 M.) *Roma Tuscolana*, is the façade of the Lateran with its statues, and lastly, just inside the walls, we pass, on the left, the so-called temple of Minerva Medica. — 209 M. *Rome* (Stazione Termini), see p. 236.

31. From Florence viâ Empoli and Siena to Chiusi (Rome).

114 M. To (59 M.) *Siena*, express in $2^1/_4$ hrs. (50 *L.* 50, 34 *L.* 50 c., 21 *L.*); ordinary trains (some with through-carriages) in $2^3/_4$-$3^1/_4$ hrs. (45 *L.* 50, 31 *L.*, 18 *L.* 30 c.). — From Siena to (55 M.) *Chiusi*, express in $2^1/_4$ hrs. (46 *L.* 50, 31 *L.* 50 c., 19 *L.*), ordinary train in $2^1/_2$-$3^1/_2$ hrs. (42 *L.*, 28 *L.* 50, 16 *L.* 90 c.).

To (19 M.) *Empoli* (where we generally have to change), see p. 168. — We ascend the E. side of the fertile *Val d'Elsa.* On the right is San Miniato (p. 168). — $22^1/_2$ M. *Ponte a Elsa;* 26 M. *Granaiolo.* — 30 M. *Castelfiorentino;* the town lies above, to the left. — 35 M. *Certaldo,* on the hillside to the left, where Boccaccio died in 1375. Then, on the hill to the right, appears the little town of *San Gimignano,* with its towers.

43 M. *Poggibonsi,* on the right, commanded by an old fortress and a monastery. Branch-line to *Colle di Val d'Elsa.*

The line ascends rapidly. On the right, *Staggia,* with a mediæval castle. — 50 M. *Castellina in Chianti;* on the right the old château of *Monteriggioni.* Then a long tunnel. — 59 M. *Siena* (railway restaurant).

Siena.

Hotels (all with restaurants). **Continental* (Pl. b; C, 4), Via Trieste 15, 70 beds from 25, B. 7, L. 22, D. 28, P. from 60 *L.*; *Grand-Hôtel & Royal* (Pl. a; C, 3), Via Cavour 39, with its back to the Lizza (p. 220), 70 beds from 15, B. 5, L. 20, D. 25, P. from 45 *L.*; *Aquila Nera* (Pl. c; C, 5). Via Trieste 3, 50 beds at 12-16, B. 6, L. 15, D. 20, P. 45-50 *L.*, good; *La Toscana* (Pl. e; D, 5), Via del Re 4, 50 beds at $8^1/_2$-12, B. 4, L. 10, D. 15, P. 35-40 *L.*, good. — Plainer: *Centrale La Scala* (Pl. d; C, 5), Piazza San Giovanni 5, 35 beds at $9^1/_2$-$10^1/_2$ *L.*; *Tre Donzelle* (Pl. f; D, 5), Via delle Donzelle 3; *Tre Mori* (Pl. h; C, 3), Piazza Cairoli 1, well spoken of.

Pensions. *Chiusarelli,* Viale Curtatone 1-4 (Pl. B, 4), with garden, 80 beds; *Pensione Senese,* Via Camollia 26 (Pl. B, C, 1-3), 35 beds; *Santa Caterina,* Via Cesare Battisti 31 (Pl. B, C, 4), 20 beds; etc.

Cafés. *Meucci,* Via Cavour 23 (Pl. C, 3, 4); *Combattenti,* Via di Città 2, opposite the Loggia di Mercanzia (Pl. C, 5), *Pasticceria Mosca,* at the Hotel Aquila Nera, both good.

Cabs (with one horse) from the station to the town 3 *L.* (at night 4 *L.*), hand-luggage 30 c., trunk 50 c.; drive within the town 2 *L.* (at night 3 *L.*); for the first $^1/_2$ hr. 3 *L.* (at night 4 *L.*), then 1 *L.* (at night 1 *L.* 50 c.) for each additional $^1/_4$ hr.; outside the town, 6 *L.* for the first $^1/_2$ hr. (at night 8 *L.*), then 2 *L.* 50 c. (at night 3 *L.*) for each additional $^1/_2$ hr. — Motor Cabs (no tariff) at Piazza Salimbeni (p. 215).

Motorbuses from the post office to Florence, Arezzo, San Gimignano, etc. — Travel Agency. *C.I.T.* (p. xvi), Via Trieste 12 (Pl. C, 4, 5). — Post Office (Pl. C, 4), Piazza Umberto Primo.

English Church. *St. Peter's,* Via Garibaldi (Pl. C, D, 2, 3).

Chief Attractions ($1^1/_2$-2 days). 1st Day: Via Cavour, Via Trieste, and Campo (p. 215), with the Palazzo Pubblico (p. 216); San Giovanni (p. 216), Cathedral Museum (p. 218); afternoon, Cathedral (p. 217), Palazzo Buonsignori (p. 218). — 2nd Day: Palazzo Piccolomini (p. 219), Oratorio San Bernardino (p. 219), Accademia di Belle Arti (p. 219), San Domenico (p. 220).

SIENA
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Metri
A
B
C
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E
F
1
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Piazza d'Armi
Fontebecci
Porta Camollia
Empoli
Asciano / Chiusi
Osservanza
Pantano
S.Pietro alla Magione
Fontegiusta
Campansi
Stazione
Barriera S.Lorenzo
Teatro della Lizza
Ex Forte S.Barbera
Naz. Saturo
Porta Ovile
Piazza Umberto I
Posta
S.Domenico
S.Francesco
Oratorio di S.Bernardino
S.Maria delle Nevi
S.Bandino
Via Garibaldi
Via Cavour
Via Camollia
Via Pantaneto
Via Fontebranda
Via Malavolti
Via Mazzini
Via Roma
Via Pianigiani
Via Paradiso
Via Tozzi
Via Rossi
Via Piccolomini
Via Tommaso Pendola
Via Pispini
Via Vallerozzi
Via Cesare Maccari
Via Mattioli
Via Pier Andrea Mattioli
Via Ricasoli
Via Magenta
Via Cassia
Via Fiorentina
Via Senese
Via Camollia
Via Pantaneto
Via Fontebranda
Via Malavolti
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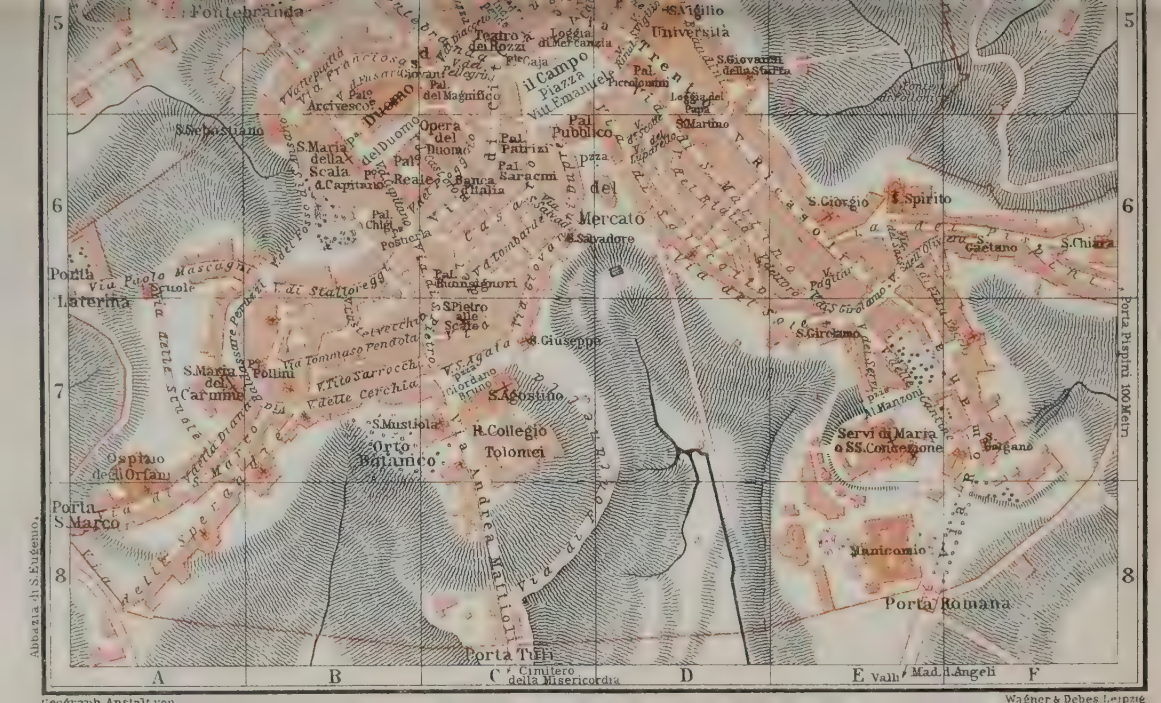
Via Piccolomini
Via Tommaso Pendola
Via Pispini
Via Vallerozzi
Via Cesare Maccari
Via Mattioli
Via Pier Andrea Mattioli
Via Ricasoli
Via Magenta
Via Cassia
Via Fiorentina
Via Senese


Fontebranda
Teatro dei Rozzi
Loggia di Mercanzia
S. Vigilio
Università
S. Giovanni della Staffa
Il Campo
Piazza Vitt. Emanuele
Pal. del Magnifico
Pal. Piccolomini
Loggia del Papa
Arcivescovo
S. Sebastiano
Opera del Duomo
Pal. Pubblico
S. Martino
S. Maria della Scala
Pal. Patrizi
Pal. Reale
Banca d'Italia
Pal. Saracini
Mercato del
S. Salvatore
S. Giorgio
S. Spirito
Gaetano
S. Chiara
Porta Laterina
Pal. Chigi
Posta
Pal. Buonsignori
S. Pietro alle Scale
S. Girolamo
S. Giuseppe
S. Maria dei Servi
Pollini
Carumma
S. Agostino
S. Mustiola
Orto Botanico
R. Collegio Tolomei
Ospitale degli Orfani
Servi di Maria o SS. Concezione
Porta S. Marco
Manicomio
Porta Romana
Porta Tufi
Cimitero della Misericordia
Abbazia di S. Eugenio
Porta Pispini
100 Meter
Geograph. Anstalt von
Wagner & Debes Leipzig

On July 2nd, and with more importance on Aug. 16th, the festival of *Il Palio* is celebrated in the Campo (see below), with a picturesque mediæval procession and a horse-race for which the prize is a banner of Our Lady (pallium).

Siena (1046 ft.), in English also *Sienna,* capital of a province, with 32,800 inhab., the seat of an archbishop and of a university (famed as early as the 14th cent., but now with faculties of law and medicine only), lies picturesquely on three hills. The ancient *Sæna* (Colonia Julia Sæna) was unimportant. On the death of Countess Matilda of Tuscany (1115) the town, like Pisa, Lucca, and Florence, became a free state. The ruling nobles belonged to the Ghibelline party, in constant antagonism to the Guelphs of Florence, with whom they vied in wealth and fought many a battle (such as that of Monte Aperto, p. 221). The 13th and 14th cent. witnessed the prime of Sienese art. The cathedral and numerous palaces are splendid monuments of Gothic architecture. The excellent clay of the district (known as 'terra di Siena' and yielding the pigments known as 'raw Sienna' or 'burnt Sienna') accounts for the numerous brick-buildings here. Sienese painting at first surpassed that of Florence (comp. p. 219), and *Iacopo della Quercia* (1374-1438) was one of the founders of Renaissance sculpture. The quarrels of the citizens led, about 1487, to the autocracy of *Pandolfo Petrucci,* surnamed Il Magnifico, whose stern but beneficent sway is extolled by Machiavelli. At length, in 1555, the city was conquered by Duke Cosimo I. of Tuscany (p. 173).

The *Railway Station* (Pl. D, E, 2) contains a memorial to George Stephenson, erected in 1925 by Italian railwaymen to mark the centenary of the locomotive. From the station the Via Garibaldi (Pl. D, C, 2, 3) winds up to the Via Cavour (Pl. C, 3, 4; continued by the Via Trieste to the Campo, see below), the finest and busiest street in Siena, reaching it near the Lizza (p. 220).

About halfway along this street, on the right, is the little church of *Santa Maria delle Nevi* (Pl. C, 4; Our Lady of the Snows), with a charming early-Renaissance façade (1471). Then, to the left, opposite the Via Cesare Battisti (p. 219), is the crenellated Gothic *Palazzo Salimbeni,* in the piazza of that name. The Palazzo Spannochi (Pl. C, 4), adjoining it on the S., is a fine early-Renaissance structure, begun by Giuliano da Maiano of Florence in 1473.—Beyond, in the small Piazza Tolomei, is the early-Gothic *Palazzo Tolomei* (Pl. C, 5), the lower parts dating from 1205.

Between the Via di Città (continuation of Via Trieste) and the Piazza del Campo is the *Loggia di Mercanzia* (Pl. C, 5; now Circolo degli Uniti), erected in 1417-38 as a tribunal of commerce.

The *Campo, or Piazza Vittorio Emanuele (Pl. C, 5; comp. above), with its uniform architecture one of the finest squares in Italy, in the centre of the town, where the three hills converge, is of semicircular form, sloping down to the centre like an ancient theatre. The

marble *Fonte Gaia* ('gay fountain') is a reproduction of Iacopo della Quercia's masterpiece (1419; see below). On the N. side rises the crenellated *Palazzo Sansedoni* (13-14th cent.).

The ***Palazzo Pubblico** (Pl. C, D, 6), or *Palazzo Civico*, an imposing Gothic edifice of travertine and brick, was built in 1288-1309. The central part has four stories; the upper stories of the lower wings were added in 1680. On one side rises the slender *Torre del Mángia* (335 ft. high), commanding a fine *View (412 steps; gratuity, 1 *L.*). At the foot of the tower is the *Cappella di Piazza*, in the form of a loggia, begun after the great plague of 1348; the upper part is Renaissance (1463-68); the faded fresco is by Sodoma. The she-wolf (the cognizance of the city) on the column flanking the entrance of the palace (No. 1) dates from 1459.

The *Interior (adm. 10-3; 9-12 and 2-5 from March 1st to Sept. 30th; 3 *L.*) is decorated with frescoes of the Sienese school, illustrating the dispositions of the citizens in the 14-15th centuries. Note, on the first floor, the SALA DEL MAPPAMONDO, containing a Madonna under a canopy ('La Maestà'), and a portrait of Guidoriccio, the Sienese condottiere, on horseback, both by *Simone Martini* (1315 and 1328); the frescoes of SS. Ansanus, Victor, and Bernard Ptolemai are by *Sodoma* (1533). — A Gothic iron railing of 1445 separates the vestibule of this room from the COUNCIL CHAPEL, which contains fine stalls, of 1415-29, and an altarpiece by *Sodoma*, Holy Family. — Of the other rooms the most interesting is the SALA DELLA PACE, to the right of the Sala del Mappamondo, with three frescoes by *Ambrogio Lorenzetti* (1337-43), depicting the ideal state under the guidance of wisdom and justice, and the results of good government (particularly interesting, with a contemporary view of the town) and bad government (sadly damaged). — The SALA MONUMENTALE, in the E. wing, is decorated with frescoes from the life of Victor Emmanuel II., by *Aldi*, *Cassioli*, and *Maccari* (1886-91). — On the 3rd floor is a loggia (view) where in 1904 the original sculptures of the Fonte Gaia (badly damaged; see above) were newly pieced together.

From the Via di Città, mentioned on p. 215, the VIA DEI PELLEGRINI ascends to the right, just beyond the Via Fontebranda (p. 220), to the small Piazza San Giovanni, in the left angle of which rises the early-Renaissance *Palazzo del Magnifico* (Pl. C, 5), built in 1508 for Pandolfo Petrucci (p. 215), with admirable decorations in bronze.

In front we see the choir of the high-lying cathedral, under which is the old baptistery, forming a kind of crypt, now the parish church of **San Giovanni** (Pl. B, C, 5), erected in 1317, with a fine but unfinished Gothic façade of 1382.

The marble *Font was executed in 1427-30 by *Iacopo della Quercia* and is embellished with six bronze reliefs: Baptism of Christ and John the Baptist before Herod, by *Lorenzo Ghiberti* (1417-27); the Head of John the Baptist brought before Herod and his guests, by *Donatello* (1425); Zacharias led out of the Temple, by *Iacopo della Quercia* (1417, cast in 1430); Nativity and Preaching of St. John, by the Sienese *Turino di Sano* and his son Giovanni. Of the allegorical bronze corner-figures those of Faith and Hope are by *Donatello*, that of Fortitude is by *Goro di Neroccio*, the others by *Giovanni di Turino*. The bronze reliefs of the five prophets (on the ciborium) and the statuette of St. John (on the top) are by *Iacopo della Quercia*.

From the Piazza San Giovanni we may either take the Via dei Fusari to the right, past the *Palazzo Arcivescovile* (Archbishop's

Palace; Pl. B, 5), or mount the steps to the left. By either way we reach the Piazza del Duomo.

The **Cathedral (*Duomo;* Pl. B, 5, 6), on the highest site in the town, was begun in 1229, completed as far as the choir in 1259, and covered in with its dome in 1264. About 1317 the choir was prolonged to the E. over the church of San Giovanni (p. 216); but the ambition of the citizens was still unsatisfied. They therefore resolved in 1339 to erect a huge nave, of which the existing cathedral was to be the transept only. But within ten years, owing partly to structural difficulties, and partly to the plague of 1348, this ambitious plan was abandoned. The ruins, however, suffice to show that the church would have been the largest and the finest Gothic edifice in Italy. The present church is 293 ft. long, 80 ft. broad, and 282 ft. across the transepts. The *Façade, with three gables, composed of red, black, and white marble, was not completed till 1380; the rich sculptures with which it is decorated were restored in 1869; and the mosaics were added in 1878. On each side of the steps is a column bearing the she-wolf of Siena (p. 216). The campanile, of the late 14th cent., has seven stories.

In the *Interior the black and white horizontal bands of the wall-incrustation, the cornice with busts of popes over the arches, and the pillars with the half-columns produce a strange impression, but this is effaced by the beauty of the marbles. — Over the entrance is a graceful tribune of 1483. The holy-water basins are of 1462-63.

The marble *Pavement is unique, being adorned with 'graffito' scenes designed by notable artists, but now partly replaced by copies (originals in the cathedral museum, p. 218). It is generally covered by a wooden floor, which is removed from Aug. 15th (Assumption) till Sept. 15th.

Left Aisle: 4th Altar, presented by Cardinal Francesco Piccolomini (see below), with statues of SS. Peter, Pius, Gregory, James, and Francis, attributed to *Michelangelo* (c. 1501-5). — The entrance-wall, on this side of the library (see below), by *Lorenzo di Mariano*, the greatest Sienese sculptor of the High Renaissance, is a masterpiece of plastic decoration; the fresco over the door, by *Pinturicchio*, represents the coronation of Pope Pius III.

In the Left Transept is the Cappella San Giovanni (for adm., see the Opera del Duomo, p. 218), with a fine portal by *Lorenzo di Mariano*, a statue of John the Baptist by *Donatello* (1457), and four small frescoes by *Pinturicchio* (1504). — In front of the chapel to the left of the choir is a bronze relief in the pavement by *Donatello* (1426; covered). The octagonal *Pulpit, of white marble, with admirable reliefs from the New Testament, is by *Niccolò Pisano*, his son *Giovanni*, and his pupils (1266-68). The steps were added in 1543. — The Choir contains a high altar designed by *Baldassare Peruzzi* (1532); behind it, richly carved stalls and reading-desk, of 1567, and earlier Veronese tarsia. The fine bronze canopy is by *Vecchietta* (1472); the angels holding candelabra are of 1489, the front row of stalls and the rood-loft of 1520. — To the left of the high altar, above the entrance to the sacristy, is an organ-loft of 1511. — In the Right Transept is the superb Cappella del Voto, built in 1661, containing statues of SS. Jerome and Mary Magdalene by *Bernini*. Six statues in the transepts commemorate Popes Alexander III., Pius II., Pius III., Marcellus II., Paul V., and Alexander VII., some of whom were Sienese.

In the left aisle, as mentioned above, is the door of the celebrated **Cathedral Library (*Libreria;* adm., see p. 218, under Opera del Duomo; afternoon light best), erected in 1495 by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III., in honour of his relative, the humanist

Pope Pius II. (Æneas Sylvius Piccolomini). By order of the cardinal, but after his death, *Pinturicchio* and his pupils (in 1505-7) adorned the walls with frescoes from the life of Æneas Sylvius and the vaulting with decorative paintings. The brightness and splendour of the scenes, coupled with their excellent preservation, present a marvellous portrait of Renaissance life. The frescoes represent: (1) Departure of Æneas Sylvius for the Council of Bâle; (2) Æneas Sylvius in presence of King James I. of Scotland; (3) His coronation as a poet by Emp. Frederick III. at Frankfurt in 1445; (4) Æneas Sylvius doing homage to Pope Eugene IV. in the name of the Emperor; (5) Betrothal of Emp. Frederick III. to Eleonor of Portugal at Siena by Æneas Sylvius; (6) Created cardinal by Pope Calixtus III.; (7) Elected Pope Pius II.; (8) Pius II. at the diet of princes in Mantua; (9) Canonization of Catherine of Siena; (10) Death of Pius II. at Ancona, while preaching a crusade against the Turks. — Note also the antiphonals, with beautiful miniatures, and the antique group of the *Three Graces*.

Opposite the E. side of the cathedral, in the corner where the steps ascending from San Giovanni end under the arches of the unfinished nave, is the old **Opera del Duomo** (Pl. C, 6), now the *Cathedral Museum*, open 9-12 and 2-5 (10-3 in Oct.-Feb.); 2 *L.* The ticket is valid for two days and admits also to the cathedral library and Cappella San Giovanni (p. 217).

The ground-floor contains sculptures from the cathedral façade and the originals of the graffito pavement (p. 217). — First floor: Architectural designs, reduced copy of the cathedral pavement. — On the second floor are early Sienese paintings: right wall, *Duccio di Buoninsegna*, *Madonna enthroned with saints, the once highly revered 'Majestas', placed over the high altar of the cathedral in 1311, and the Life of Christ, in twenty-six sections, originally the back of the Majestas. Also, on the entrance-wall, four saints by *Ambrogio Lorenzetti;* on the exit-wall, a Nativity of the Virgin by *Pietro Lorenzetti* (1342), etc. The second room contains fine embroideries. — Good view from the gallery (the door of the winding staircase is opened by the attendant).

Adjoining the museum is the *Palazzo Reale* (Pl. B, C, 6; 16th cent.), now the Prefettura. — Opposite the cathedral façade are the church and hospital of *Santa Maria della Scala* (Pl. B, 6), of the 13th cent.; interesting frescoes of the 15th cent. in the infirmary.

From the Palazzo Reale the Via del Capitano, passing the Gothic *Palazzo del Capitano* (Pl. B, 6) and the small *Archæological and Numismatic Museum* (opened in 1924), leads to the Piazza di Postierla, where a column bears the she-wolf of Siena (1487). Here, to the left, diverges the Via di Città (p. 215), in which are several Gothic and other palaces. One of these is the *Palazzo Piccolomini delle Papesse*, now the Banca d'Italia (Pl. C, 6), built in 1463 from designs by Bernardo Rossellino for Catherine, sister of Pius II.

The Via del Capitano now becomes Via San Pietro, in which is the **Palazzo Buonsignori* (Pl. C, 6), a brick edifice of the 14th cent.; it was recently bequeathed to the city, and the Pinacoteca (p. 219) is to be transferred hither. At the end of the street an archway leads to the Piazza Giordano Bruno (Pl. C, 7) and the church of *Sant'Agostino*, containing pictures by Perugino, Sodoma, and others. Entrance by the Liceo, a school adjoining it on the left.

Following the Via delle Cerchia, to the W., and then Via Bal-

dassare Peruzzi, we pass (left) *Santa Maria del Carmine* (Pl. A, 7), a brick church with campanile and cloisters, and (opposite) the *Palazzo Pollini*, both ascribed to Peruzzi. — Straight on, the Via del Fosso di Sant'Ansano descends to the early-Renaissance church of *San Sebastiano* (Pl. B, 6), which, unfinished externally, has a charming interior. We may return to the Piazza del Duomo by the steps to the right, or go straight on, and then to the left, to the Fontebranda (p. 220).

From the E. angle of the Campo (p. 215) the short Via Rinaldini leads to the **Palazzo Piccolomini** (Pl. D, 5), one of the finest early-Renaissance palaces in Siena, built after 1469 for Nanni Piccolomini, father of Pius III. The main front, with its wrought iron decoration, faces the Via Trento. It now contains the *Government Archives*, whose rich collection of illuminated MSS. and register-covers is on view on week-days 10-3. — In the Piazza Piccolomini is the elegant *Loggia del Papa* (Pl. D, 5), built by Pius II. (p. 218) in 1462.

Opposite the Palazzo Piccolomini stands the *University* (Pl. D, 5), rebuilt in 1894. — Following several narrow streets to the N., and then turning to the right, we reach the church of *San Francesco* (Pl. E, 4), built in 1326, restored in 1892, and provided with a new façade in 1913. It contains early Sienese paintings and is adjoined by two fine cloisters.

The **Oratorio di San Bernardino** (Pl. E, 4) consists of an upper and a lower chapel. The upper contains beautiful *Frescoes by *Sodoma* (Presentation in the Temple, Visitation, Assumption, and Coronation of the Virgin, SS. Anthony, Bernardine, Louis of Toulouse, and Francis; 1518-32) and fine ceiling-decorations of the early Renaissance (afternoon light best; custodian at No. 9; 1 *L.*).

We return by the Via dei Rossi to the Via Trieste, from which the Via Cesare Battisti (Pl. C, B, 4) leads W. to San Domenico (see p. 220).

The **Accadèmia di Belle Arti** (Pl. C, 4) contains the *Pinacoteca, a collection of about 700 paintings, almost exclusively by Sienese artists, arranged chronologically in eleven rooms. The gallery, which is to be removed to the Palazzo Buonsignori (p. 218), is open on week-days 9-3 (9-1 and 2-4 in April-Sept.); adm. 2 *L.*

The older masters, *Duccio di Buoninsegna* (c. 1255-1319; whose chief work is in the Opera del Duomo), *Simone Martini* (1283-1344), *Lippo Memmi*, and *Pietro* and *Ambrogio Lorenzetti*, vie in tenderness and feeling with the Florentines, but in the 15th cent. the Sienese fell far behind their rivals. Of the later masters the most distinguished was *Giovanni Antonio Bazzi*, surnamed *Il Sòdoma* (c. 1477-1549), who displays a striking sense of beauty, notably in his frescoes at San Domenico (p. 220).

Room I (entered by the second door on the right) contains works of the 13th and 14th cent., including altarpieces by *Duccio*. Room II (14th-15th cent.): *Ambrogio Lorenzetti*, *Lippo Memmi*, *Bartolo di Fredi*, *Taddeo*

di Bartolo. Room III (14-15th cent.): *Giovanni di Paolo, Sassetta, Vecchietta.* Rooms IV-VI: *Sano di Pietro* (1406-81). Room VIII (opposite Room VI; 14-16th cent.): *Sodoma* (No 352, remains of a fresco), *Girolamo Genga.* Room IX: 386. *Pinturicchio,* Holy Family. Room X (on the left, near the entrance; 15-16th cent.): *Sodoma* (413. Descent from the Cross), *Beccafumi, Girolamo del Pacchia, Pacchiarotto, Fungai.* Room XI: 495. *Pinturicchio,* Holy Family.

Beyond the *Biblioteca Comunale* (Pl. C, 4), to the left, we descend the Costa Sant' Antonio and follow the first side-street to the right to the upper entrance of the **House of St. Catherine** Pl. B, 4; 'Sponsæ Christi Katerine domus'; ring at the door on the left; adm. 1 *L.*). St. Catherine of Siena (1347-80), the daughter of Benincasa, a dyer, was famous for her visions and her earnest piety, and prevailed on Gregory XI. (in 1377) to restore the papal throne from Avignon to Rome. The best-known vision is that of her betrothal to the Infant Christ, a favourite theme with painters. The rooms in the building have been converted into oratories and contain pictures by Sienese painters of the 15th and 16th centuries. — Close by, in the Via Fontebranda, is the *Fontebranda* (Pl. B, 5), situated at the foot of the hill of San Domenico, which may be ascended by a steep path at the back of the fountain. It was mentioned as early as 1081 and was covered with a Gothic colonnade of three arches in 1242.

The Via Cesare Battisti (p. 219) leads to the Piazza Mazzini and the castellated brick church of **San Doménico** (Pl. B, 4, 5), in the Gothic style (1293-1391), with a crenellated campanile. The massive substructures on the slope of the hill now serve as cavalry barracks.

On the right, beyond the third altar, is the Chapel of St. Catherine, where the head of the saint is preserved in a shrine of 1466 (?); admirable *Frescoes by *Sodoma* (1525; good light only from 11 to 12; gratuity): on the altar-wall (left) St. Catherine in ecstasy, supported by two sisters (the 'Svenimento', or swoon), and (right) an angel bringing her the host; on the left wall, Prayer of the saint gains Paradise for the soul of a beheaded criminal. The grotesques on the entrance-arch and the pilaster with the charming putti are also by Sodoma. The other wall-paintings are by *Francesco Vanni* (1593). The marble pavement of the chapel is decorated with graffito. — In the Choir, on the high altar, is a fine marble ciborium by *Benedetto da Maiano* of Florence. The little door beyond affords a view of the lofty and imposing cathedral. The 2nd chapel to the right of the high altar formerly belonged to the 'German nation' in the university and contains numerous tombstones with armorial bearings of German students of the 16-17th centuries.

From the Piazza Mazzini the Viale Curtatone (Pl. B, 4, 3) leads N. to the promenade of La Lizza (Pl. B, 3), with a monument to Garibaldi and views of San Domenico and the cathedral. The grounds extend to the old **Forte Santa Bárbera** (Pl. A, 3), built by Duke Cosimo I. in 1560, the ramparts of which afford a fine view. Hence a broad road leads back to the Piazza Mazzini.

From the N.E. corner of the Lizza the short Via dei Gazzani leads to the Via di Camollia (Pl. C, B, 2, 1), which we follow to the N. Nearly opposite a small square (Costa Raparoni) we go through an archway to the left and descend the Via Fontegiusta to the little

church of **Fontegiusta** (Pl. B, 2; ring the bell in the corner to the right; adm. 1 *L.*), built in the early-Renaissance style in 1484. The *High Altar by *Lorenzo di Mariano* is one of the finest of High Renaissance creations (1519); over the first altar on the left is a fresco by *Baldassare Peruzzi*, Vision of Emp. Augustus (c. 1528).

A pleasant WALK is from the *Porta Camollia* (Pl. B, 1) to the right, along the outside of the town-wall, to the *Barriera San Lorenzo* (Pl. D, 3) or to the *Porta Ovile* (Pl. D, 3). Outside the Barriera San Lorenzo we see, on a hill to the N.E., the convent of *Osservanza* (beyond Pl. F, 1). About 5 min. E. of Porta Ovile, in the valley below, is the picturesque *Fonte Ovile* (Pl. E, 3).

Siena is a reversing-station. The train returns a little way in the direction of Empoli and then turns sharply to the S.E., crossing the hills which form the watershed between the *Ombrone* and the *Chiana*. — 65 M. *Arbia*. A little to the N.E., in the valley of the brook Arbia, the Sienese, in alliance with the Ghibellines of Florence, won the bloody victory of *Monte Aperto* over the Florentine Guelphs in 1260. — 69½ M. *Castelnuovo Berardenga*.

79 M. *Asciano*, starting-point for a visit to the great old Benedictine monastery (now a 'National Monument') of *Monte Oliveto Maggiore*, on a hill 6 M. to the S. Branch-line to Grosseto (p. 213).

82½ M. *Rapolano*. — 90½ M. *Lucignano*. The Val Chiana is admirably cultivated (p. 222). To the left rise the distant Apennines. — 94½ M. *Sinalunga*. — 98 M. *Torrita*. — Then, to the right, (103 M.) *Montepulciano* (1985 ft.; Albergo il Marzocco, 30 beds at 5-8 *L.*), noted for its wine, on a height, 6 M. from the station (750 ft.), with fine Gothic and Renaissance buildings. It is reached by a narrow-gauge railway or (from Chiusi) by motorbus.

On the right *Monte Cetona* (3765 ft.) becomes visible; on the left the long *Lake of Montepulciano*, then the *Lake of Chiusi*, connected with each other by a canal. — 109 M. *Chianciano*.

114½ M. *Chiusi*, and thence to Rome, see p. 230-232.

32. From Florence viâ Terontola, Perugia, and Foligno to Orte (Rome).

180 M. Express to *Perugia*, 103 M. in 3¼-4¼ hrs. (86 *L.*, 58 *L.*, 34 *L.* 50 c.); to *Rome* (once daily in both directions), 232 M. in 8¼ hrs. (175 *L.*, 118 *L.*, 69 *L.* 50 c.). Travellers by other trains change at (76 M.) Terontola and (generally) at (127 M.) Foligno also. — Views to the left.

Florence, see p. 169. — The line skirts the town to (3 M.) *Campo di Marte* and then follows the right bank of the Arno. Above, to the left, is Fiesole. The valley contracts. — 8 M. *Compiobbi*. — 13 M. *Pontassieve*, at the confluence of the *Sieve* with the Arno. Branch-line to Borgo San Lorenzo (20½ M.; p. 233). — 16 M. *Sant'Ellero*.

From Sant' Ellero a rack-and-pinion railway (not working at present; motorbus twice daily in summer, 21 *L.*) ascends to (5 M.) *Saltino*, a favourite summer resort (3156 ft.; Grand-Hôtel, Milton, etc.). About ½ hr. E. of Saltino lies **Vallombrosa** ('shady valley'; 3137 ft.; Hotels Demaniale, Paradisino, originally the guest-house of the monastery; motorbus from Florence in 2¼ hrs.), a summer resort in a beautifully wooded district ("Thick as autumnal leaves that strow the brooks In Vallombrosa"; 'Paradise Lost', Book i). A tablet on the outer wall of the Paradisino, carved by the Norwegian Hendrik Andersen and unveiled in 1925, records Milton's visit here in 1638. Wordsworth also visited the place and was shown Milton's room.

Beyond a tunnel we cross the Arno. — 18 M. *Rignano;* another tunnel. — 22½ M. *Incisa*, with a conspicuous castle; 26½ M. *Figline;* 30 M. *San Giovanni* (all in the Val d'Arno). — 34 M. *Montevarchi.* — We ascend through three tunnels to (38 M.) *Bucine;* then four more tunnels. — 41 M. *Laterina.* — 45 M. *Ponticino.* We now enter the plain of Arezzo, and see the town to the left in the distance.

54½ M. **Arezzo** (railway restaurant; Hotels Inghilterra, Savoia), the ancient *Arretium*, a town with 22,400 inhab., has several interesting churches: *San Francesco*, with famous *Frescoes by Piero della Francesca (1452-66); *Santa Maria della Pieve* (11th cent.; tower and façade of the 13th); and the Gothic *Cathedral*, begun in 1277. Also a museum of antiquities and pictures.

Railway from Arezzo to *Città di Castello, Gubbio,* and *Fossato di Vico* (83½ M.; p. 234).

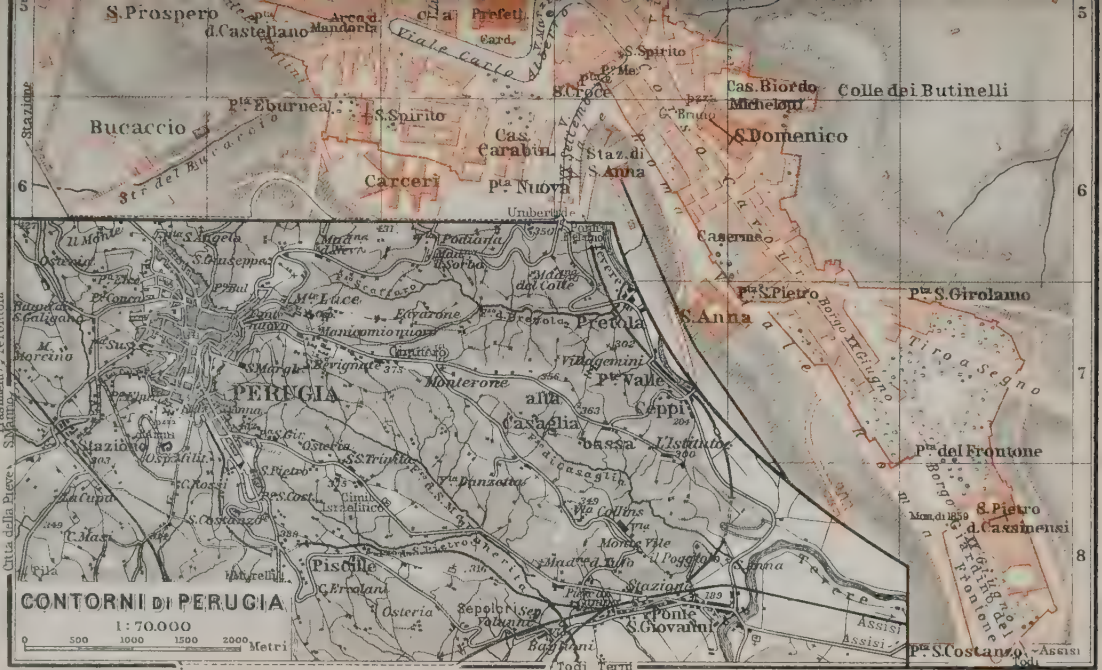
To the left appear the hills which separate the Arno and Chiana valleys from that of the upper Tiber. — 62½ M. *Frassineto.* — 66 M. *Castiglion Fiorentino*, to the left; then, on the left, the fortress of *Montecchio*, recently restored. Farther on we see Cortona in the distance, high up on the left. The *Val Chiana* (Latin *Clanis*), in prehistoric times the natural prolongation of the upper valley of the Arno, which fell into the Tiber, was afterwards a fever-stricken swamp, and so remained until the end of the 18th cent., when it was successfully drained. It is now one of the most fertile tracts in the country. Most of the water of the Chiana now flows through the *Canal Maestro* into the Arno; but one arm falls into the Paglia (p. 230), an affluent of the Tiber, at Orvieto.

72 M. **Cortona.** The little town (Albergo Nazionale; pop. 4250), perched on a hill (2133 ft.), is 3 M. from the station (837 ft.; motorbus in 20 min.). The chief sights are the extensive Etruscan townwalls, the museum of Etruscan antiquities, and paintings by Luca Signorelli (b. at Cortona about 1441 or 1450; d. here in 1523) in the cathedral and the church of San Niccolò, and by Fra Angelico in the baptistery and San Domenico.

76 M. **Terontola** (railway restaurant), junction of the line to Rome viâ Chiusi, Orvieto, and Orte (R. 33). Our line (to Rome viâ Perugia, Foligno, and Orte) is traversed by an express once daily; passengers by other trains change here.

The Perugia line (fine views) passes through the defile between

PERUGIA
1:10.000
0 100 300 300 400 500
Metri
A
B
C
D
E
F
1
2
3
4
P.ta S.Angelo
100 metri
S.Cristoforo
S. Benedetto
Filanda
Faina
Cas. Braccio
Fortebraccio
Ponte Rio
S.Agostino
P.ta S.Antonio
Ponte Felcino
Via E. Gialanni
Via di Monte Luce
Monte Luce
P.ta Elce
V. dell' Elce di Sopra
Università
P.ta del Bulagaio
Mattatoio
Mosaico Romano
P.ta Gall
Arco di Augusto
Porta Conca
V. Alessandro Pascoli
Fonte-nuovo
S.Maria nuova
P.ta Pesa
P.ta d. Carmine
Via Enrico dal Pozzo
Acc. di Belle Arti
S. Franc.
S.Bernardino
S. Martino
Teatro Morlacchi
Teatro Turreno
S. Severo
Via Fontemaggio
Via Cimbriani
Fosso di Braccia Morena
Maestà d. Volte
Cattedrale
Episcopio
P.zza d. Municipio
Gesù
Tafra d. Sciri
S. Teresa
Ch. Nuova
Municipio
S. Fiorenzo
Porta S. Susanna
Casa d. Perugino
Cambio
Posta
Tribunali
S. Margherita
Manicomio S. Margherita
Via Pompeo Pellini
Via Fratte
Via Bontempi
Via Cortonese
Via Garibaldi
Via Vecchia Fabretti
Via Alessandro Pascoli
Via Orazio Antinori
Via Orazio Arteniani
Via del Verzaro
Via d. Priori
Via Piscinello
Via Deliziosa
Via Ripa Bagliona
Via Ripa Bella
Via Ripa Alta
Via Ripa Sperandia
Via Ripa Garibaldi
Via Ripa Fabretti
Via Ripa Vecchia
Via Ripa Bontempi
Via Ripa Cimbriani
Via Ripa Sorbello
Via Ripa Piccinino
Via Ripa Teatro
Via Ripa Corso Bersaglieri
Via Ripa Corso Garibaldi
Via Ripa Corso Cavour
Via Ripa Corso Vannucci
Via Ripa Corso Giusti
Via Ripa Corso Cimbriani
Via Ripa Corso Fabretti
Via Ripa Corso Bontempi
Via Ripa Corso Sorbello
Via Ripa Corso Piccinino
Via Ripa Corso Teatro


S.Prospero
d.Castellano
Arco d. Mandorla
Via Prefetti
Card.
Via delle Carceri
Via Marzia
Via Bonfigli
S.Spirito
Pta Me.
S.Croce
Cas. Biordo Michelotti
Colle dei Butinelli
Bucaccio
Pta Eburnea
S.Spirito
Cas. Carabini
Staz. di S. Anna
S.Domenico
Carceri
Pta Nuova
Str. del Bucaccio
Stazione
Via Cortonese
Via Perugina
Via Romana
Via Sperandio
Caserme
Pta S.Pietro
Pta S.Girolamo
S.Anna
Borgo XIV Giugno
Tiro a Segno
Pta del Frontone
Borgo Xolfo
S. Pietro d. Cassinensi
Mon. di 1650
Via Fratelle Bandiera
Via Fontenuova
Pta S.Costanzo
Assisi
Todi
Lago Trasimeno
Città della Pieve
S.Mariano
Terontola
Umbertide
Il Monte
Pta S.Angela
Ospizio
S.Giuseppe
Pta Cuccu
Pta Conca
Mte Luce
Mte Tezio
Mte Morcino
Mte Sujo
Pta Sole
Pta Colonna
Pta Marzia
Pta Eburnea
Pta Pesa
Pta Cassa
Pta Trinità
Pta Cappuccini
Pta Pulita
Pta Cornia
Pta Pesa
Pta Colonna
Pta Sole

Lake Trasimene (50 sq. M.; steamer, see p. 230) and the hills on the north, where in 217 B.C. Hannibal annihilated the army of the imprudent consul Caius Flaminius. — Four tunnels before Perugia. — 83 M. *Passignano.* — 103 M. *Perugia* (994 ft.; railway restaurant).

Perugia.

ARRIVAL. Tramway to the town (Piazza Danti; Pl. C, 3; 2½ M.) in 25 min. (fare 1 *L.*; luggage also carried). — An electric railway runs from Stazione Sant' Anna (Pl. D, 6) S.E. to *Ponte San Giovanni* (3¾ M.; p. 227), thence N. to *Umbertide* and S. to *Terni* (49 M.; p. 229).

HOTELS. **Brufani* (Pl. a; C, 5), finely situated at the entrance to the town, English landlord, 140 beds from 20, B. 8, L. 25, D. 30, P. from 55 *L.*, *Palace* (Pl. p; C, 5), Piazza Vittorio Emanuele 2, with restaurant, 110 beds from 16, B. 6, L. 18, D. 22, P. from 50 *L.*, both first-class. — *Poste & Grande Bretagne* (Pl. b; C, 4), Corso Vannucci 21, with restaurant, 80 beds at 12-15, P. 35-45 *L.*; *Vannucci* (Pl. d; C, 4), Via Boncambi 2, with restaurant, 37 beds at 11 *L.*, well spoken of; *Belle Arti* (Pl. c; C, 5), Via Luigi Bonazzi 21, 22 beds at 9-11 *L.*, plain.

RESTAURANTS. *Italia*, Via Danzetta 5 (Pl. C, 4), good; *Rosetta* (also bedrooms), at the beginning of the Corso Vannucci, on the left (Pl. C, 4). — CAFÉS (with tea-rooms). *Falci*, *Vitalesta*, *Ciro Falci*, all in the Corso Vannucci.

MOTOR CABS to the station about 20 *L.*; drive round the town (including stops) 60 *L.*; to the Sepolcro de'Volunni (p. 226) 40 *L.*; 2½ *L.* per km. — MOTORBUSES from Piazza Vittorio Emanuele (Pl. C, 5) to *Assisi* (p. 227; 17½ M. in 1½ hr.), to *Chiusi* station (p. 230; 36⅓ M. in 1½ hr.), etc.

POST OFFICE (Pl. C, 4), Piazza Giuseppe Garibaldi. — TRAVEL AGENCY, Corso Vannucci 21, on the left of the Poste & Grande Bretagne (see above).

BRITISH VICE-CONSULATE, Via della Siepe 2. — ENGLISH CHURCH SERVICE at the Hotel Brufani in March-June and in Sept. and October.

UNIVERSITY COURSES for foreign students in July-Sept. at the Palazzo Gallenga (p. 225; Italian language, literature, and art).

Perugia (1615 ft.), capital of the province of Umbria, with 37,700 inhab., the seat of an archbishop and of a small university founded in 1308, lies on a group of hills about 1000 ft. above the valley of the Tiber. It possesses imposing buildings of the 14-15th cent., commands distant views of great beauty, and is a favourite resort of the English in spring and autumn. The ancient *Perusia* was one of the twelve Etruscan confederate cities, but was taken by the Romans in 310 B.C. After its destruction in the war between Octavian and Antony (40 B.C.) it became a military colony, Augusta Perusia. Of the Etruscan walls which enclosed the old town, 1¾ M. long, considerable portions still exist. In the 14-15th cent. Perugia was the most powerful city in Umbria, waging successful wars with Siena, but in 1370, rent by internal quarrels, it had to surrender to the pope. The struggle for independence, however, was continued under various leaders, notably *Braccio Fortebraccio* of Montone, who usurped the supreme power in 1416, and later under *Giovanni Paolo Baglioni*, down to the end of the 15th century. — In the history of painting Perugia was famous as the seat of the Umbrian school, whose greatest masters, *Pietro Vanucci*, surnamed *Perugino* (1446-1524), and *Bernardino Betti*, surnamed *Pinturicchio* (1455-1513), lived here. The young *Raphael* worked in Perugino's studio

down to 1504. Among the younger contemporaries of Perugino was *Giovanni di Pietro*, or *Lo Spagna*, as he was called from his native country.

At the entrance to the upper part of the town, on the site of the papal citadel removed in 1860, lies the Piazza Vittorio Emanuele (Pl. C, 5), in which are the *Prefettura* and an equestrian statue of *Victor Emmanuel II.* (1890). The garden-terrace in front of the Prefecture affords a *View of the Umbrian valley with Assisi, Spello, Foligno, Trevi, and many other places, enclosed by the main chain of the Apennines; the Tiber and part of the lower quarters of Perugia are also visible. (A band plays here on two evenings a week.)

From the Piazza Vittorio Emanuele two streets run to the N.: the Corso Vannucci (left), leading to the cathedral, and the Via Baglioni (right), leading to the Piazza Garibaldi (p. 226). The Corso Vannucci is the chief street of the town. On the right, in the Piazza Umberto Primo (Pl. C, 4), is a monument to *Perugino* (1923).

The ***Collegio del Cambio** (Pl. C, 4), the old Exchange, contains a hall, the 'Udienza del Cambio', decorated with frescoes by *Perugino* in 1500. Adm. 9.30-1 and 3-5; tickets 2 *L.*; best light 11-12.

On the wall to the left of the entrance are the four cardinal virtues: Prudence, Justice, Fortitude, and Temperance, and under them their chief ancient representatives; on the central pillar is a self-portrait by Perugino. Opposite the entrance, and on the wall to the right, are the Christian virtues of Faith, Charity, and Hope: the Transfiguration, the Adoration of the Magi, Prophets and Sibyls. On the wall by the main entrance, Cato as representative of true civic virtue. On the ceiling are medallions of the seven planets, with rich arabesques (the work of pupils). The 2nd arch of the right wall is occupied by the judicial bench and the money-changers' counter, with excellent carved and inlaid work of 1493 and 1508.

Contiguous is the **Palazzo del Municipio** (Pl. C, 3, 4), a huge edifice of 1281 and 1333, with its chief façade towards the Corso and a second towards the Piazza del Duomo. Over the portal of the latter are a griffin and lion in bronze (14th cent.), and chains, in memory of the victory of the Perugians over the Sienese in 1358. The chief portal in the Corso is richly decorated and leads to the ground-floor, whence we ascend to the *Pinacotèca Vannucci on the third floor. It is open on week-days 10-1 and 3-6 (10-4 in Oct.-April), on Sun. 10-1; adm. 5 *L.* Illustrated catalogue 9 *L.*

This state collection is of great value to students of the Umbrian school, of which the works of *Perugino* and *Pinturicchio*, *Benedetto Bonfigli* (d. 1496), *Bartolomeo Caporali* (d. about 1509), and *Fiorenzo di Lorenzo* (d. 1525) deserve special notice. — We pass through the large entrance-room (XXII; ticket-office) into Room I (straight ahead), which contains paintings of the 13-14th centuries. In Room II, once a chapel, are frescoes by *Bonfigli* and three fine 14th cent. works in enamel (two chalices and a paten). Room III: 13-14th cent. frescoes. Room V: Works by *Taddeo di Bartolo* (d. 1422). Rooms VI-VIII: 15th cent. paintings (in Room VI, 123. *Gentile da Fabriano*, Madonna, 91. *Fra Angelico*, Large altarpiece, 111. *Piero della Francesca*, Madonna, 124. *Benozzo Gozzoli*, Madonna; in Room VIII, 150, 147. *Giovanni Boccati da Camerino*, Madonnas). Room IX: Works by *Bonfiglio* and *Caporali;* 169. *Niccolò*

Alunno, Annunciation. Room X: *Fiorenzo di Lorenzo.* — PERUGINO ROOM (XII): 270. Madonna, 180. Adoration of the Magi; 248. Half-figure of Christ in the Tomb, 200. Coronation of the Virgin, 280. John the Baptist; 279. Madonna, 242. St. Jerome. Cabinet XIII: Eight beautiful panel-paintings (1473), with the miracles of St. Bernardine, perhaps a joint work by *Pinturicchio*, *Perugino*, *Fiorenzo*, and *Francesco di Giorgio* of Siena. Room XIV: *Perugino*, Altarpiece of St. Augustine. — The *PINTURICCHIO ROOM (XVII) contains the most valuable works: 274. *Pinturicchio*, Large altarpiece in the original frame, Madonna with saints, Annunciation, Pietà, Scenes from the lives of SS. Augustine and Jerome; 266. *Perugino*, Transfiguration (1518), with predella; 8, 11. School of *Raphael*, Decorative bands, and God the Father (belonging to the Entombment, p. 261); 9. *Perugino*, Madonna with saints; *Eusebio da San Giorgio*, 343. Madonna, 287. Adoration of the Magi; *Lo Spagna*, 277. Madonna (fresco), 271. Madonna enthroned with saints (authenticity doubtful). — The following rooms contain works by the school of Perugino. The entrance-room (XXII), to which we finally return, contains various Renaissance works of art.

In the picturesque PIAZZA DEL MUNICIPIO (Pl. C, 3; officially Piazza Quattro Novembre) rises the **Fonte Maggiore*, erected in 1274-78, one of the finest fountains of that period, with reliefs by Niccolò and Giovanni Pisano (p. 164) and Arnolfo di Cambio (?). On the W. side of the piazza is the *Bishop's Palace;* beyond it is the so-called *Maestà delle Volte*, a relic of the Palazzo del Podestà, which was burnt down in 1534. — To the left of the cathedral door is a bronze statue of *Pope Julius III.* by Vincenzo Danti (1555).

The **Cathedral** (*San Lorenzo;* Pl. C, 3; Gothic, 15th cent.), with nave and aisles of equal height, is unfinished externally. In a sarcophagus in the left transept are the remains of popes Urban IV. (d. 1264) and Martin IV. (d. 1285). In the choir are beautiful inlaid stalls by Giuliano da Maiano and Domenico del Tasso (1486-91). — The *Museo dell' Opera del Duomo* (adm. 3 *L.*), on the left side of the cathedral, possesses sculptures, illuminated missals, and paintings; the last include a Madonna and saints by Signorelli (1484).

To the N. and E. of the cathedral lies the PIAZZA DANTI (Pl. C, 3), whence the Via Vecchia (officially the Via Ulisse Rocchi) descends to the **Arco di Augusto* (Pl. C, 2), an Etruscan town-gate, with the inscription 'Augusta Perusia' added under the Roman emperors (p. 223).

Beyond the Arco di Augusto is the small PIAZZA FORTEBRACCIO (Pl. C, 2). On the left is the *Palazzo Gallenga*, of the 18th century. The adjacent Via Ariodante Fabretti leads to the **University** (Pl. B, 1, 2), once an Olivetan monastery. On the first floor is a *Museum of Etruscan and Roman Antiquities* (fourteen rooms; open on week-days 10.30-12.30 and 3.30-5.30, from Nov. to March 10-12 and 2-4, Sun. 10-1; adm. 2 *L.*).

From Piazza Fortebraccio we may ascend the Via Pinturicchio, S.E., and then turn to the right to San Severo; or from the Piazza Danti we may cross the Piazza Piccinino into the Via Bontempi, and take the first turn to the left (Via Raffaello) to **San Severo** (Pl. D, 3), a former monastery with a chapel containing *Raphael's* first inde-

pendent fresco, executed in 1505, after his first stay at Florence: the Trinity, freely restored in 1872 (entrance adjacent; ring; gratuity).

From the Corso Vannucci the Via dei Priori (which may be entered by a passage under the clock of the Municipio) leads W., past the mediæval *Torre degli Sciri* (Pl. B, 3) and the small Renaissance church of *Madonna della Luce* (Pl. B, 3; 1518), to an open square on the right. Opposite to us here, slightly to the left, is the ***Oratorio di San Bernardino** (Pl. A, 3), with a magnificent polychrome façade, by *Agostino di Duccio* (1457-61).

A little to the E. of the Corso Vannucci is the Piazza Giuseppe Garibaldi (Pl. C, D, 4), resting on massive foundations, portions of which belong to the Etruscan town-wall. A bronze statue of *Garibaldi* rises in the centre. On the E. side is the *Palazzo del Capitano del Popolo*, afterwards the *Palazzo del Podestà*, of 1473-81, which, with the adjoining edifice (erected in 1467-91 as a university), is now occupied by the *Tribunali* (Pl. D, 4).

We return by the Via Baglioni to the Piazza Vittorio Emanuele (p. 224), and descend thence to the left by the Via Marzia (Pl. C, 5; passing the foundations of the ancient citadel) to the *Porta Marzia*, the remains of an Etruscan gateway. It was transferred to this site when the citadel was built, and bears the Roman inscriptions 'Colonia Vibia' and 'Augusta Perusia' (p. 223). — We now follow the Viale Carlo Alberto to the left, pass the small Gothic church of *Sant' Ercolano* (St. Herculanus, a 6th cent. bishop of Perugia; Pl. D, 5), and enter the Corso Cavour. Here, on the left, rises the church of **San Domenico** (Pl. D, E, 6), originally Gothic, remodelled in 1621. The left transept contains the monument of Pope Benedict XI. (d. 1304). The stained glass in the choir is of the 15th century.

A little farther on we pass through the *Porta San Pietro* (Pl. E, 7), a handsome gateway of 1475, and in a few minutes reach **San Pietro dei Cassinensi** (Pl. F, 8; open 9-1 and 3-dusk; entered from the first court by a fine Renaissance portal, opposite us, a little to the left). This church, with its eighteen antique columns of marble and granite, contains paintings of the early Umbrian school and of the 17th century. In the sacristy are five small half-length figures of saints, by *Perugino* (1495-98). Fine stalls by *Stefano da Bergamo* (1535). — On the other side of the street is the *Giardino del Frontone*, which extends to the Porta San Costanzo (Pl. F, 8), affording a view of Foligno and the Apennines.

Travellers bound for Assisi may prefer to drive by road (motorbus, see p. 223), as the railway stations of Perugia and Assisi are both far from the towns. Those who take a cab (p. 223) may visit (3 M. from Porta San Costanzo) the *Sepolcro dei Volunni*, of the 2nd cent. B.C. (open 9-5, in summer 8-6, Sun. 10-12; adm. 3 *L.*; see inset map on plan, p. 223), one of the best preserved of Etruscan tombs. — At Assisi a halt should be made at Santa Maria degli Angeli; those who intend to continue their journey the same day should leave their luggage at the railway station.

ASSISI
1 : 15.000
0 100 200 300
Metri
1 Accademia Properziana D3
2 Biblioteca Comunale C2
3 Cappella dei Pellegrini C2
4 Circo Nosocomio C2
5 Confraternita d. Stimmate C3
6 Fonte Marcella C2
7 Monte Frumentario C2
8 Mura antiche C2
9 Palazzo Comunale D3
10 Posta D3
11 Ruderi del Teatro E3
12 S. Paolo D2
13 Seminario C2
14 Statua di S. Francesco E3
15 Teatro Metastasio C2
16 Tempio di Minerva D2
17 Torre e Pal. del Popolo D2
Camposanto
Torre di Pio II
Rocca Maggiore
S. Francesco
S. Giacomo
S. Rufinello
S. Lorenzo
Pta Perlici
Anfiteatro
Rocca Minore
Duomo
Vescovado
Pta Moiano
S. Chiara
Pta Cappuccini
Giardino Pubblico
Porta Nuova
Carceri
Ponte S. Vittorino
Stazione 2½ Chilom
Petrignano
Bastia
ASSISI
S. Maria degli Angeli
M. Subasio
M. Civitelle
S. Vitale
Rivotorto
1 : 200.000

Beyond Perugia the line descends through tunnels. We catch a glimpse to the left of the tomb of the Volumnii (p. 226). — 110 M. *Ponte San Giovanni* (p. 223). — We cross the *Tiber*, the ancient frontier between Etruria and Umbria, and then the *Chiaggio*.

118 M. *Assisi Station* (715 ft.). The town lies on the hill to the left (motorbus in 20 min., 1½ *L.*; hotel-motorbuses, see below). The pilgrimage-church of ***Santa Maria degli Angeli**, on the other side of the line, a few min. from the station, an imposing edifice with a lofty dome, designed by Vignola, was erected in 1569-1640 over the oratory of St. Francis of Assisi and the cell in which he died. After the earthquake of 1832 the church was partly rebuilt and in 1925-26 it was provided with a new façade. The adjoining convent was built in 1230-1350 and was restored in 1923. Around it clusters a modern hamlet (Albergo Porziuncola, 20 beds).

The oratory, called PORTIUNCULA, is under the dome of the church; on its front is a fresco by *Overbeck* (1829). Behind it is the saint's cell, with a good terracotta statue by *Andrea della Robbia* and frescoes by *Lo Spagna*. In the left transept is the Cappella San Giuseppe, with three reliefs by *Andrea della Robbia*. — To the E. of the sacristy are the little garden, whose rose-bushes lost their thorns owing to the saint's penance, the rose chapel, and the saint's hut, over which St. Bonaventure caused a small oratory to be built.

Assisi. — HOTELS. **Subasio* (Pl. a; B, 2), near San Francesco, with fine view, 95 beds at 15-18, B. 5½, L. 16, D. 20, motorbus 7 *L.*; *Giotto* (Pl. c; B, 2), Via Venti Settembre 23, good, with restaurant and garden, 50 beds at 12-14, B. 5, L. 14, D. 16, motorbus 5 *L.*; *Windsor* (Pl. b; B, 2), near Porta San Francesco, 80 beds at 8-10, B. 4, L. 10, D. 12, motorbus 4 *L.*; *Minerva* (Pl. d; B, 2), near Porta San Francesco, 40 beds, *Santa Chiara*, Corso Umberto Primo 11 (Pl. D, 3), 22 beds at 10-12 *L.*, both with restaurants and plain, but well spoken of. — MOTORBUS to Perugia, see p. 223.

Assisi (1200-1660 ft.; pop. 9800), the ancient Umbrian *Asisium*, owes its fame to *St. Francis*, son of a rich merchant, who was born here in 1182. After a frivolous youth he devoted himself entirely to the service of the poor and the sick, founded the Franciscan Order in 1208, and died in self-denying poverty on Oct. 4th, 1226. The seventh centenary of his death was celebrated throughout Italy with the greatest solemnity in 1926.

Outside the entrance to the town, we turn to the left, past the Hotel Subasio, to see the castle-like **Franciscan Convent** (*San Francesco*; Pl. A, B, 1), built, soon after the death of the saint, on huge substructions on the brow of the hill. It was converted into a school in 1875, but was handed back to the friars in 1926. The entrance is between the church and the Renaissance portal (left) of the Cappella di San Bernardino. The large courtyard and the exterior gallery (view) were rebuilt by order of Sixtus IV. in 1471-84.

The double ***Convent Church** (closed 12-2), which contains the tomb of the saint, is the earliest Gothic church in Italy. It consists of two stories, completed in 1253. The lower church is entered by the S. portal, which was built about 1300 and provided with a vest-

ibule in 1488. The upper church is entered by the chief portal, or may be reached from the sacristy of the lower. In both churches the *Frescoes by pupils of *Giotto* are the chief attraction.

In the Lower Church, on the groined vaulting of the choir above the high altar, are the frescoes by a pupil of *Giotto* (c. 1320-30; until recently attributed to the master himself; best seen on a sunny afternoon). They illustrate the vows of the Franciscan order: poverty, chastity, and obedience; and the apotheosis of St. Francis. The scenes from the life of Christ and that of St. Francis, in the N. (right) transept, and the life of Mary Magdalene (in the chapel adjoining the nave) are also by the same artist and other pupils. The frescoes in the Cappella del Sacramento (on the N. side of the N. transept), from the life of St. Nicholas, are likewise due to the school of Giotto. — The N. transept also contains a Madonna by *Cimabue*, and the S. transept scenes from the Passion and a Madonna by a Sienese master. In the Cappella di San Giovanni, on the left, is a fine Madonna with saints by *Lo Spagna* (1516). We notice also several tombstones of the 13-14th cent., and stained glass of the 14th. In the second room of the sacristy, over the door, is a portrait of St. Francis (c. 1250).

A double flight of steps descends to the crypt, constructed in 1818 for the remains of St. Francis, which had been found in a rude stone coffin. In 1926 the crypt was enlarged and decorated. Behind the tomb are statues of popes Pius VII. and Pius IX.

The Upper Church, a lofty well-lighted structure, contains frescoes in the choir and transepts by the school of *Cimabue:* the Crucifixion; Death and Assumption of the Virgin; History of St. Peter, etc. The upper paintings in the nave, by pupils of *Pietro Cavallini*, are from biblical subjects; the lower, by followers of *Giotto* (c. 1320; some in bad preservation), comprise twenty-eight scenes from the life of St. Francis, his visions, his preaching and miracles, down to his death and later apparitions.

On leaving the lower church we ascend to the left by the unpaved road and follow the Via Principe di Napoli (Pl. B, C, 2) to the Piazza Vittorio Emanuele, which corresponds to the ancient forum, heightened by the rubbish of ages. On the left we see the portico of a **Temple of Minerva* (Pl. 16; D, 2, 3), perhaps of the Augustan period, with six columns of travertine. The interior of the temple has been converted into the church of *Santa Maria della Minerva.* At the S.E. end of the piazza is the *Palazzo Comunale* (Pl. 9; D, 3), the old Palazzo dei Priori (14th cent., restored in 1926).

The *Chiesa Nuova* (Pl. D, 3) was built in 1615 on the site of the house where St. Francis was born. The *Accadèmia Properziana* (Pl. 1; D, 3), at Via Giordano Bruno 6, possesses antiquities and paintings (open 9-12; gratuity).

In the upper town is the Piazza San Rufino (Pl. E, 3), with a bronze copy of Giovanni Dupré's statue of St. Francis. Here rises the Cathedral *(San Rufino)*, built in 1140-1228, with a modernized interior (1571) containing a marble statue of St. Francis, by Dupré, and fine choir-stalls. — To the S. lies the Gothic church of *Santa Chiara* (Pl. D, E, 3), erected in 1257; under the high altar, in an ornate crypt, was placed in 1850 the tomb of St. Clare (d. 1253), an enthusiastic admirer of St. Francis, and foundress of the Poor Clares. — Fine view from the *Giardino Pubblico* (Pl. E, 3, 4).

125 M. *Spello*, the ancient *Hispellum*, a town of 2850 inhab., picturesquely situated on the hillside, has a 16th cent. cathedral.

127 M. **Foligno** (railway restaurant; Hotel Posta; 26,500 inhab.), a little W. of the Roman *Fulginium*, with mediæval churches and Renaissance palaces, is the junction for Ancona (p. 234).

We traverse the fertile valley of the *Clitumnus*. — 134 M. *Trevi*, the ancient *Trebiæ*, on a hill to the left. — Nearing (137½ M.) *Campello*, we have a glimpse of the so-called *Temple of Clitumnus*, a chapel erected in the 4th cent. from ancient fragments.

144 M. **Spoleto** (1000-1485 ft.; Tordelli, 50 beds, well spoken of), the seat of an archbishop, with 17,700 inhab., lies to the left, at the foot of the wooded *Monte Luco*, on a hill crowned with a 14th cent. castle. The church with the pointed steeple, seen from the station to the extreme left, is the cathedral, restored in the 12th cent.; the damaged frescoes in the choir are the last work of Fra Filippo Lippi (1466-70).

A tunnel, over 1 M. long, pierces the limestone of the Umbrian Apennines. — 154½ M. *Giuncano*. Picturesque rocky valley.

161½ M. **Terni** (428 ft.; railway restaurant), junction of the Abruzzi line to Sulmona and the local line to Perugia (p. 223). Tram to the town (Europa, 45 beds; pop. 27,900), the ancient *Interamna*, with large industrial establishments (see below). It lies on the *Nera*, which descends from the hills 1¼ M. to the E.

The **Waterfalls of Terni** *(Cascate delle Marmore)* are formed by the *Velino* falling into the Nera about 4½ M. to the E. The visit is no longer of interest, except on Sun. and holidays, as on week-days almost the entire volume of water is drawn off by the hydro-electric works and the factories of armour-plate, ordnance, small arms, nitrogen, and carbide, and by the spinning-mills. It is best to go and return by the electric tramway from the railway station. The tram traverses the town to the Barriera Valnerina (50 c.), and thence in ½ hr., past the factories, to the fermata, or stopping-place, of *Cascate* (4 M.; fare 1½ *L.*). The finest general view of the falls is obtained from here or from a point on the N. bank reached by a path which begins 4 min. W. of the terminus and, at the natural bridge over the Nera, ascends to the right in 10 minutes. About ¾ hr. S. lies *Marmore*, whence we may return to Terni by railway or motor bus.

The train follows the rich valley of the Nera. To the right on the hill, *Cesi*, with ancient walls. — 170 M. *Narni* (785 ft.), the Roman *Narnia*, is perched on a rock to the left, high above the left bank of the Nera, which here forces its way through a narrow ravine to the Tiber. We next notice on the left the remains of the so-called *Bridge of Augustus*, which carried the Via Flaminia (constructed in 220 B.C.) across the river. Beautiful forests of evergreen oaks. — 174½ M. *Nera Montoro*. Two tunnels. Then, near the mouth of the Nera, we cross the *Tiber* by an iron bridge.

180 M. **Orte** (railway restaurant, good), where we join the main line from Chiusi (see p. 232).

33. From Florence viâ Terontola, Chiusi, Orvieto, and Orte to Rome.

197 M. This is the shortest route from Florence to Rome (no change). Express in $5^1/_2$-7 hrs. (152 *L.*, 103 *L.*, 60 *L.* 50 c.); ordinary train in $9^1/_2$-$12^1/_4$ hrs. (147 *L.*, 99 *L.*, 58 *L.*).

From Florence to (76 M.) *Terontola*, see pp. 221, 222. The main line to Rome diverges to the right from the line to Perugia, Assisi, and Foligno, and skirts the W. bank of Lake Trasimene (p. 223).

$82^1/_2$ M. *Castiglione del Lago*, on a hill jutting into the lake on the left (circular steamer trip in $2^1/_2$-$3^1/_2$ hrs.). — 87 M. *Panicale*. — The line bends to the W., and in the valley of the *Chiana* joins the line from Siena.

$94^1/_2$ M. **Chiusi** (827 ft.; railway restaurant; Albergo Nuova Corona; motorbus to Perugia, see p. 223), junction for Siena and Empoli (R. 31). The town (1315 ft.; Albergo Leon d'Oro), the ancient *Clusium*, lies on a height to the right, $^3/_4$ hr. from the station (motorbus 1 *L.* 10 c.). It was one of the twelve Etruscan confederated towns, in whose wars with Rome it is mentioned as the seat of King Porsenna. In the environs are many Etruscan tombs with wall-paintings; the objects found therein are in the Museo Civico.

The train descends the valley of the Chiana. — $99^1/_2$ M. *Città della Pieve*. — 105 M. *Ficulle*. — 112 M. *Allerona*. — Near Orvieto the Chiana falls into the *Paglia*, a rapid tributary of the Tiber. The stratification of the rock from Chiusi to this point is of the tertiary period; the volcanic district begins at Orvieto.

120 M. **Orvieto.** — From the Station (406 ft.; restaurant) we ascend to the town in 7 min. by a Funicular (616 yds. long), passing under the old fortress (Pl. E, 2; fare 1 *L.* 20 c.). From the upper terminus a motorbus (1 *L.* 20 c.) runs to the Piazza Vittorio Emanuele (Pl. B, 3).

Hotels. *Palace* (Pl. b; B, 3), Via Garibaldi 13, 35 beds at 15-20, B. 6, L. 20, D. 22, P. 50-60 *L.* — *Duomo* (Pl. e; C, 3), Via del Duomo and Via Maurizio 7, 25 beds at 10-12 *L.*, good; *Cornelio* (Pl. d; C, 3), Piazza Ippolito Scalza 32, 32 beds at 7-15 *L.*, *Posta* (Pl. f; C, 3), Via Luca Signorelli 16, 40 beds at 7-12 *L.*, both well spoken of, *Italia* (Pl. c; B, 3), Via del Popolo 11 all with restaurants. — *Caffè Martini*, Piazza Vittorio Emanuele (Pl. B, 3). — The wine of Orvieto is famous.

Orvieto (1070 ft.; 7600 inhab.) is picturesquely situated on an isolated tufa rock, probably the site of the Etruscan *Volsinii*, which was destroyed by the Romans in 264 B.C. The later *Urbibentum* was called *Urbs Vetus* at the end of the Empire, whence its modern name. In the middle ages it was a stronghold of the Guelphs, and often a refuge of the popes. For a hasty visit 4-5 hrs. suffice.

The funicular ends in the Piazzale Cahen (Pl. E, 2), to the W. of the old Fortezza (see p. 231), whence the Corso Cavour leads to the centre of the town. We follow this street as far as the mediæval *Torre del Moro* (Pl. C, 3), opposite which we turn to the left into the Via del Duomo.

ORVIETO
1:15.000
Metri
1:250.000
Kilom.
Stazione
Pta Cassia
Pta Rocca
Fortezza
Anfiteatro
Pozzo di S. Patrizio
S. Domenico
Reclusorio
Servi di Maria
Piazzale Cahen
Necropoli etrusca
Fontana delle Conce
S. Agostino
S. Giovenale
Pal. d'Popolo
Pza del Popolo
Monastero di S. Paolo
Teatro
S. Andrea
Pal. Comm.
Pta Maggiore
Monast. di S. Lodovico
Duomo
Pal. Vescovile
Opera
Mus.
Monast. di S. Bernardino
S. Francesco
Ospedale
Pta Romana
S. Lorenzo
Pta Peratrabbio
Bolsena
Torre S. Severa
Poccaporco
Salviano
Bagnorea
Rocca Ripesenna
Sugano
Abbadia
Paruno
Case Parazza
Case Piazza
Osteria
Canonica
Case sparse
Pzo di Piaggia
Osteria di Piaggia
Rocchetta
Cimitero
Cappella
Cnusi
Roma
Viterbo
Perugia
Capuccini
Bolsena
Via Cassia
Via Cassia Vecchia
Via Cassia Nuova
Via Postierla
Via Maggiore
Via Duomo
Via Filippeschi
Via Vecchia
Via Cavour
Via Garibaldi
Via Ripa Medici
Via Maurizio Sarti
Via Ripa Serancia
Via Ripa Corsica
Via Ripa Soliana
Via Ripa Postierla
Via Ripa Maggiore
Via Ripa Duomo
Via Ripa Vecchia
Via Ripa Garibaldi
Via Ripa Cavour
Via Ripa Sarti
Via Ripa Filippeschi
Via Ripa Cassia
Via Ripa Nuova
Via Ripa Cassia Nuova
Via Ripa Cassia Vecchia

The **Cathedral (Duomo; Pl. C, 3), one of the most superb examples of Italian Gothic, with its alternate courses of black basalt and greyish-yellow limestone, was begun, in memory of the miracle of Bolsena (p. 232), before 1285 and consecrated in 1309. It formed the centre of the artistic life of the town, and the most eminent artists were employed in its decoration. The façade, with its three gables, begun in 1310 from the plans of the Sienese *Lorenzo Maitani*, but not completed in its upper part till the 16th cent., is considered to be the greatest monument in polychrome in the world. The lower part is richly adorned with reliefs from Scripture by Sienese artists of the 14th cent.; the bronze angels on the main portal are by Maitani; most of the mosaics are modern.

The interior (closed 1-3 from May to Sept.), which has been under restoration since 1926, consists of nave and aisles separated by columns and pillars. By the entrance, on the right, is a font of 1402-6, and at the beginning of the nave a holy-water basin of 1451-56. — The great attraction is the Cappella Nuova in the right transept (opened by the sacristan; best light in the morning), the **Frescoes in which mark the zenith of 15th cent. painting. They treat of the end of the world, according to the Apocalypse, and were begun in 1447 by *Fra Angelico da Fiesole;* but he only executed two panels of the vaulting above the altar (Christ as Judge, and Prophets). The remainder of the ceiling and the great mural paintings were executed in 1499-1502 by *Luca Signorelli*, whose fertile imagination, mastery of form, and boldness of motion and foreshortening stamp him as the immediate precursor of Michelangelo. The first fresco, to the left of the entrance, shows the preaching and fall of Antichrist. On the entrance-wall is a representation of the Last Day: Darkening of the sun and moon (right), Destruction of the World by fire (left). Next come the Resurrection of the Dead and Punishment of the Condemned; then, on the wall of the altar, (right) the Condemned descending into Hell, and (left) the Blessed ascending into Heaven; lastly, adjoining the first picture, the Crowning of the Chosen. Below these are medallions of poets who have written of the next world, with scenes from their works. On the ceiling are Apostles, angels with the instruments of the Passion, patriarchs and church-fathers, virgins and martyrs. — Signorelli also painted the Pietà in the niche of the right wall, behind a marble group of the Entombment. — Opposite, in the left transept, is the Cappella del Corporale, where, behind the altar, is a silver reliquary of 1338, containing the bloodstained chalice-cloth (corporal) connected with the Miracle of Bolsena (see p. 232; it is exhibited on great festivals only, but may be seen at other times for a fee of 50 *L.*).

To the right of the cathedral, in the Palazzo dei Papi (c. 1300), is the *Museum* (Pl. C, D, 3, 4), containing pictures and sculptures from the cathedral (including a double portrait and a Mary Magdalene by Signorelli), and a few Etruscan antiquities (open 9.30-12; adm. 2 *L.*; tickets at Armoni's photograph shop in Piazza del Duomo).

The Corso Cavour leads W. to the Piazza Vittorio Emanuele (Pl. B, 3), with the church of *Sant' Andrea* and the *Palazzo Comunale*, of the 12th cent., with a façade restored in the 16th.

The *Fortezza* (Pl. E, 2; see p. 230) has been converted into a public garden (fine views), with an amphitheatre for public performances. The custodian has the key of the *Pozzo di San Patrizio* (Pl. E, 2),

a well close by, 200 ft. deep, constructed in 1527-40, with two spiral staircases for the water-carrying asses (fee $1^1/_2$ *L.*; 248 steps).

If time permit, we may return to the railway station by the winding road ($2^1/_2$ M.), starting from the Piazzale Cahen, and on the way visit the *Etruscan Necropolis* (Pl. A, B, 2), 200 paces to the left of the road. The tombs are mostly of the 5th cent. B.C.

About 12 M. to the S.W. of Orvieto (motorbus from the station), below the site of *Volsinii Novi*, built after the destruction of the older Volsinii, lies the little town of *Bolsèna* (Albergo Nazionale; motorbus to Viterbo), famed for the 'Miracle of Bolsena'. This was the appearance, in 1263, of drops of blood on the host, in memory of which Urban IV. instituted the festival of Corpus Christi (comp. p. 352). The Lake of Bolsena is of volcanic origin.

Beyond Orvieto the railway reaches the wooded valley of the *Tiber*, whose broad stony bed bears traces of many inundations. Two tunnels. — 126 M. *Castiglione in Teverina.* We cross the river. — 131 M. *Alviano.* — 137 M. *Attigliano* (railway restaurant).

Attigliano is the junction of a branch-line (25 M., in $1^1/_4$-$1^3/_4$ hr.) to *Montefiascone*, famed for its wine, and **Viterbo** (1160 ft.; station to the N. of the Porta Fiorentina; Grand-Hôtel delle Terme, Angelo, Schenardi), a town of 20,500 inhab., enclosed with ancient Longobard walls and towers. The town hall is of the 13-15th cent., and there are several interesting churches and graceful fountains. — From Viterbo to Rome, 60 M. in $2^1/_2$-$3^3/_4$ hrs. This branch-line runs through the dreariest part of the Roman Campagna. Beside the N. station (see above) is the terminus of a tramway running to Rome (Piazza della Libertà; Pl. C, 1, 2) in 4 hrs. viâ Civita Castellana (see below); there is also a S. station, near the Porta Romana. Principal stations: $15^1/_2$ M. *Capranica-Sutri*, junction for *Ronciglione;* $27^1/_2$ M. *Bracciano* (see the map, p. 363), a town of 4700 inhab., on the lake of that name, with a fine castle of Prince Odescalchi (1470). Then several tunnels and viaducts to (52 M.) *Roma San Pietro*, the small station S. of the Vatican (see the map, p. 364; the trains are met here by tramway No. 1, p. 240), and another tunnel to (54 M.) *Roma Trastevere* and (60 M.) *Stazione Termini* (p. 236).

140 M. *Bassano in Teverina.* Two tunnels.

145 M. **Orte** (railway restaurant, good), junction for Foligno, Perugia, and Ancona (p. 229).

We descend the right bank of the Tiber. On the left, and then, on the right, we see the serrated ridge of *Soracte* (2265 ft.). Beyond the river, to the left, lies *Otricoli.* — $150^1/_2$ M. *Gallese.* Then, on the left bank, high up on the left, is *Magliano Sabino.*

153 M. *Civita Castellana*, above us to the right, $5^1/_2$ M. to the S.W. of the station. — The line crosses to the left bank. — 161 M. *Stimigliano;* 167 M. *Poggio Mirteto;* 174 M. *Fara Sabina;* 181 M. *Monterotondo-Mentana.* — The line now follows the direction of the ancient *Via Salaria.* We soon have a glimpse, to the right, of St. Peter's, but it disappears as we near the *Anio.* On the left are the Sabine and Alban hills. On the right St. Peter's and Rome reappear. The line makes a long bend round the city. Near Porta Maggiore the Temple of Minerva Medica is seen on the left.

197 M. *Rome* (Stazione Termini), see p. 236.

34. From Bologna viâ Falconara to Foligno (Rome) or to Ancona and Naples.

To Rome, 302½ M., express in 11¼-14 hrs. (viâ Florence in 9-12 hrs.); fares 213 *L.*, 144 *L.*, 85 *L.*; generally change at Falconara. — To Naples, 452 M., express in 17¼-18½ hrs. (285 *L.*, 192 *L.*, 113 *L.*); no through-carriages.

Bologna, see p. 129. The line follows the ancient *Via Æmilia* (p. 125) as far as Rimini. — 22 M. *Imŏla*. — At (26 M.) *Castel Bolognese* the branch to Ravenna diverges (p. 137).

31 M. **Faenza** (115 ft.; railway restaurant; motorbus to the piazza 50 c.; Corona, Vittoria, both well spoken of), with 24,800 inhab., on the *Lamone*, is the *Faventia* of antiquity, and was famed in the 15-16th cent. for its pottery (faience). It has a fine early-Renaissance cathedral, á picture-gallery, and a museum of ceramics. In 1917-19 a rest camp was established here for British troops en route for the East. Branch-line to Ravenna (p. 137).

From Faenza to Florence, 63 M., express in 3 hrs., ordinary train in 3¾ hrs. (18 *L.*, 32 *L.* 50, 19 *L.* 30 c.). — Beyond (28 M.) *Crespino* a tunnel, 2½ M. long, pierces the crest of the Apennines. — We descend several ravines and then traverse a fertile hilly district to (42 M.) *Borgo San Lorenzo* (635 ft.). Branch-line to Pontassieve (p. 221). — Beyond (49 M.) *Vaglia* a tunnel over 2 M. long pierces the *Monte Morello* (3065 ft.). — 54 M. *Montorsoli*. — Below, on the right, we see the *Mugnone* valley, with the lower part of the railway; in the distance appear Florence and its hills. — Beyond (58 M.) *Caldine* we descend into the Val d'Arno. — 63 M. *Florence*, see p. 169.

40 M. *Forlì*. — 52 M. *Ceséna*. We cross the *Pisciatello*, whose upper course has been identified with the ancient *Rubicon*.

69 M. **Rímini** (railway restaurant; Aquila d'Oro, 90 beds, well spoken of; Palace), a fashionable sea-bathing resort, with 20,000 inhab., is the Roman *Ariminum*. The church of **San Francesco* (Tempio Malatestiano), rebuilt in 1447-56 for Sigismondo Malatesta by Leon Battista Alberti, is one of the most remarkable structures in Italy and an excellent illustration of the spirit of the condottieri. The façade, a leading example of the incipient Renaissance, was designed by Alberti, while most of the interior decoration is due to Agostino di Duccio. The convent belonging to the church now houses the municipal museum. Note also the *Arco d' Augusto* (to the S.E.), a triumphal arch erected in 27 B.C. in honour of Augustus, and the *Ponte d'Augusto* (to the N.W.). An avenue of plane-trees (tramway) leads to the beach (⅔ M. to the N.E.), where the hotels and villas are situated. Branch-line to Ravenna (p. 137).

Rimini is connected by motorbus (15 M. in 1¾ hr.; 8 *L.* 80 c.) with **San Marino** (38 sq. M.; 12,900 inhab.), the smallest republic in the world, and claiming to be the oldest state in Europe (it originated in a settlement formed round the convent of St. Marinus, which was mentioned as early as 885). The little town of 3500 inhab. (Albergo del Titano), with a modern government building, is situated on the triple rocky peak of Monte Titano (2438 ft.) amid wild and imposing scenery.

The train skirts the shore of the Adriatic. — 75 M. *Riccione* and (81 M.) *Cattolica* are much-frequented seaside resorts.

90½ M. **Pésaro** (Albergo Zongo, Rossini), a provincial capital of 22,700 inhab., the Roman *Pisaurum,* is the birthplace of Gioacchino Rossini, the composer (1792-1868). To Urbino, see below.

122½ M. **Falconara Marittima** (railway restaurant), junction for Foligno and Rome, and for Foggia, Brindisi, and Naples.

The Railway to Rome goes on to (134½ M.) *Iesi,* birthplace of Emp. Frederick II. in 1194. — 156 M. *Albacina* (local line to Porto Civitanova, see below). — 161 M. *Fabriano* (Albergo Campana), junction for Urbino (see below). — 171 M. *Fossato di Vico,* junction for Arezzo (see p. 222). — 197½ M. *Foligno,* where we join the Florence, Perugia, and Rome line (R. 32).

A branch-line (50 M. in 2¾-5½ hrs.; 38 *L.* 50, 26 *L.*, 15 *L.* 40 c.) runs from Fabriano (see above) to **Urbino** (1000 ft.), more comfortably reached, however, by motorbus from Pesaro (see above; 23 M. in 1½ hr.; 12 *L.* 40 c.). The town (1480 ft.; Albergo Italia, good), with 6250 inhab. and a small university, the birthplace of Raphael (1483-1520; comp. p. 286), lies on an abrupt hill 1¼ M. from the station (motorbus 2 *L.*). The **Palazzo Ducale,* with a fine colonnaded courtyard, the best preserved example of a princely residence of the Renaissance period, was built by the Dalmatian Luciano da Laurana for Duke Federigo da Montefeltro after 1465. The Galleria Nazionale delle Marche, comprising a museum, a picture-gallery, and a topographical and historical section, is distributed over thirty-two splendid apartments on the first floor. The palace is open daily 9-12 and 2-5 (3-6 in May-Sept.); adm. 5 *L.*, free on Sunday.

The Foggia and Naples Line passes (127½ M.) **Ancona** (railway restaurant; Hotels Savoia, Roma & Pace, Vittoria & Milano; British Vice-Consulate), a provincial capital of 53,900 inhab., splendidly situated between two headlands. On the N. pier of the harbour are a marble triumphal arch of A.D. 115 and another of the 18th century. High above the town rises the old cathedral, on the site of a temple of Venus. The former church of San Francesco della Scala contains an interesting museum of antiquities and a picture-gallery.

142½ M. **Loreto,** to the right, famed for the Chiesa della Casa Santa, built over the legendary 'sacred house of the Virgin' brought by angels from Nazareth. — 154½ M. *Porto Civitanova;* 163½ M. *Porto San Giorgio;* 180½ M. *San Benedetto del Tronto;* 195½ M. *Giulianova;* 219 M. *Pescara Centrale* (formerly *Castellammare Adriatico*), at all of which branch-lines diverge (e. g. from Pescara to Sulmona and Rome, 149 M. in 7-9 hrs.). — At (220 M.) *Pescara Porta Nuova* the Maiella Mts. are seen on the right.

329½ M. **Foggia** (railway restaurant), a prosperous provincial capital of 61,000 inhab., is the junction of the coast-line to Brindisi.

393 M. **Benevento** (Hotels Italiano, Roma), the capital of a province (pop. 20,500), ¼ hr. from the station, was the *Beneventum* on the Via Appia. The Porta Aurea, erected to Trajan, A. D. 115, is one of the finest and best preserved of ancient arches.

Near (432 M.) *Caserta* (p. 386) we pass under the huge aqueduct, of the 18th cent., which waters the royal gardens. — 440 M. *Aversa.*

452 M. *Naples,* see p. 387.

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35. Rome.

In our *Plan References* 'Pl.' denotes the adjacent general plan, 'C. Pl.' that of the centre of the city (p. 279), 'N. Pl.' that of the N. quarters (p. 259).

I. Railway Stations. Travel Agencies.

Railway Stations. The main station is the *Stazione Termini* (Pl. G, H, 3; information bureau of the C.I.T.; Restaurant Valiani, see p. 238), where hotel-omnibuses and cabs (see p. 239) are in waiting. The porter (facchino; see p. xvii) is entitled to 60 c. for each hand-bag, and 1 *L.* 20 c. for each trunk carried to the cab (to the hotel 5 *L.* or more; wraps, etc., free). The *Stazione di Trastévere* (beyond Pl. B, 8; p. 360) and the *Stazione San Pietro* (beyond Pl. A, 4) are for Viterbo (p. 232).

Air Service, see p. xvii. Tickets for Genoa, Naples, and Palermo from the Navigazione Generale Italiana (see below). Motorbuses from the Piazza Colonna (Pl. D, 3) to the seaplane station at Marina di Ostia (p. 382; for Genoa, Naples, and Palermo) and to the aerodrome at Centocelle (p. 385; for Venice and Vienna).

Travel Agencies (with ticket-offices): *Thos. Cook & Son*, Piazza dell' Esedra 54 (Pl. G, 3) and Piazza di Spagna 1b (Pl. D, E, 2); *American Express Co.*, Piazza di Spagna 38-40 (Pl. D, E, 2); *C.I.T.* (p. xvi), Piazza Colonna 1, corner of Largo Chigi (Pl. D, 3; information bureau, cars for hire, circular tours, etc.; branch-office at Via Vittorio Veneto 73-75, Pl. F 2); *Agenzia Chiari-Sommariva*, Via Cesare Battisti 120, at the Palazzo Assicurazioni Generali di Venezia (Pl. E, 4; information bureau); *Ad. Ressler-Franz & Figli* (Dean & Dawson, Ltd.), Via Condotti 91-93 (Pl. D, 2); *Casa del Passeggèro* (comp. p. 245), Via Viminale 1a (Pl. G, 3); *Navigazione Generale Italiana*, Corso Umberto Primo 175 (Pl. D, 3, 4); *International Sleeping Car Co.*, Piazza San Silvestro 93 (Pl. D, 3); *Agence des Compagnies Françaises de Navigation et des Chemins de Fer*, Via Tritone 123 (Pl. E, 3).

II. Hotels. Pensions.

Hotels (alphabetical list in the index). Of the highest class: **Excelsior* (Pl. ex; F, 2), Via Vittorio Veneto 33, corner of Via Boncompagni, 425 beds from 70, out of season (June 1st-Jan. 15th) from 45, B. 9, L. 35, D. 45 *L.*; **Grand* (Pl. gh; G, 2, 3), Via delle Terme di Diocleziano 3a, 300 beds, same prices; **Ambasciatori* (Pl. am; F, 2), Via Vittorio Veneto 63-71, 110 beds from 70, B. 15, L. 40, D. 50 *L.*, new, **Plaza* (Pl. e; D, 2), Piazza San Carlo al Corso, with roof-terrace, 300 beds from 40, B. 10, L. 30, D. 40, P. from 100 *L.*, both luxuriously appointed; **Palace* (Pl. pa; F, 2), Via Vittorio Veneto 62, a quiet hôtel de luxe, 250 beds from 60, B. 8, L. 35, D. 40 *L.*; **Russie* (Pl. d; D, 1), Via del Babuino 9, a high-class family hotel, with garden, 400 beds; **Majestic* (Pl. i; E, F, 2), Via Vittorio Veneto 50, 180 beds from 50 (or 35), B. 10, L. 30, D. 40, P. from 120 (or 90) *L.*; **Regina-Carlton* (Pl. re; F, 2), Via Vittorio Veneto 72, corner of Via Liguria, 140 beds from 20, B. 6, L. 30-35, D. 35-40, P. from 70 *L.*; **Eden* (Pl. ed; E, 2), Via Ludovisi 49, 180 beds from 40, B. 8, L. 30, D. 35, P. from 75 *L.*; **Bristol* (Pl. c; F, 3), Piazza Barberini 23, aristocratic, 100 beds from 35, B. 6, L. 20, D. 30, P. from 60 *L.*; **Quirinal* (Pl. a; G, 3), Via Nazionale 7-9, 330 beds from 50 (or 30), B. 7, L. 30, D. 35, P. from 100 (or 75) *L.*; **Hôtel de la Ville* (Pl. le; E, 2), Via Sistina 72, 190 beds from 30, B. 7, L. 25, D. 30, P. from 75 *L.*; **Royal* (Reale; Pl. l, G 2), Via Venti Settembre 30, 250 beds from 35, B. 7, L. 25, D. 30, P. from 75 *L.*; **Modern* (Pl. mo; D, 3), Via Marco Minghetti 30, corner of Corso Umberto Primo, near Piazza Colonna, 180 beds from 30, B. 8, L. 22, D. 27, P. from 80 *L.*; **Continental* (Pl. g; G, 3),

ROMA

1 : 16.000

0 100 200 300 400 500 600

Metri

Avanzi di costruzioni antiche.

Via Cavour 5, opposite the main station, 300 beds from 25, B. 6, L. 22, D. 30, P. from 65 *L.*

On the Pincian Hill and N. slope of the Quirinal (Ludovisi Quarter, p. 259): *Savoy* (Pl. s; F, 2), Via Ludovisi 15, 160 beds from 35, B. 7, L. 25, D. 30, P. from 60 *L.*; *Flora* (Pl. fl; F, 1), Via Vittorio Veneto 95, 310 beds from 35, B. 7, L. 25, D. 30, P. from 50 *L.*; **Beau-Site* (Pl. bs; E, F, 2), Via Ludovisi 45, 100 beds from 25, B. 5, L. 25, D. 30, P. from 65 *L.*; *Windsor* (Pl. pr; F, 2), Via Vittorio Veneto 54, 70 beds from 25, B. 6, L. 25, D. 30, P. from 70 *L.*; *Paix & Helvetia* (Pl. ph; E, 4), Via Quattro Novembre 104, 120 beds at 25-30, B. 6, L. 20, D. 25, P. 60-65 *L.*; *Hassler & New York* (Pl. h; E, 2), Piazza Trinità dei Monti 8, 90 beds from 26, B. 6, L. 20, D. 25, P. from 60 *L.*, with a fine view; *Imperial* (Pl. im; E, 2), Via Vittorio Veneto 24, 100 beds from 16, B. 6, L. 22, D. 26, P. from 50 *L.*; *Luaovisi* (Pl. v; F, 2), Via Liguria 36, 120 beds from 22, B. 6½, L. 20, D. 22½, P. from 55 *L.*; *Fischer's Park Hotel* (Pl. fi; F, 2), Via Sallustiana 53, 220 beds from 20, B. 5, L. 20, D. 25, P. from 55 *L.*, well spoken of; *Métropole* (Pl. mv; F, 2), Via San Niccolò da Tolentino 76, 120 beds from 22, B. 6, L. 20, D. 22, P. from 55 *L.*; *Italie* (Pl. ad; F, 3), Via Quattro Fontane 12, 110 beds from 25, B. 6, L. 20, D. 25, P. from 45 *L.*; *Victoria* (Pl. u; F, 1), Via Sardegna 34, 180 beds from 20, B. 6, L. 20, D. 25, P. from 55 *L.*, good; *Elysée* (Pl. el; E, 2), Via di Porta Pinciana 30, 80 beds; *Romano*, Via San Basilio 47 (Pl. F, 2), 120 beds at 20-30, P. 50-65 *L.*; *Londres & Caryill* (Pl. lo; G, 2), Via Collina 23, 120 beds from 12, B. 5, L. 12, D. 18, P. from 45 *L.*

Near the Piazza di Spagna: *Hôtel des Princes* (Pl. b; E, 2), Piazza di Spagna 15, 150 beds, *Inghilterra* or *Angleterre* (Pl. k; D, 2), Via Bocca di Leone 14, frequented by the English, 120 beds, both good; *Lugano Fleurie* (Pl. lf; E, 3), Via del Tritone 132, 55 beds at 20-25, P. 38-50 *L.*, residential.

Near the main station: *Esperia*, Via Nazionale 22 (Pl. F, 3), 160 beds from 20, B. 5, L. 15, D. 20, P. from 50 *L.*; *La Capitale & Santa Maria Maggiore*, Via Carlo Alberto 3, near the Piazza Santa Maria Maggiore (Pl. G, 4), 115 beds from 16, B. 5½, L. 18, D. 21, P. from 45 *L.*

Nearer the centre of the city: *Minerva* (Pl. n; D, 4), Piazza della Minerva 69, 300 beds from 20, B. 5, L. 20, D. 25, P. from 60 *L.*, good, frequented by priests; *Marini-Strand-Hotel* (Pl. m; D, E, 3), Via del Tritone 17, near Largo Chigi, 150 beds from 25, B. 6, L. 20, D. 25, P. from 55 *L.*

Hôtels Garnis (p. xx; B. 4-6 *L.*). Near the centre of the city: *Luxor*, Via di Sant' Eufemia 19, near the Foro Traiano (Pl. E, 4), 80 beds from 25 *L.*; *National* (Pl. na; D, 3), Piazza di Monte Citorio 131, with restaurant, 140 beds from 20 *L.*; *Piazza Venezia* (Pl. ak; E, 4), Piazza Venezia 6, 60 beds at 20-25 *L.*; *Colonna* (Pl. ca; E, 3), Via Due Macelli 24, 80 beds, Swiss; *Bologna* (Pl. ag; C, D, 4), Via Santa Chiara 5, 200 beds; *Britannia* (Pl. br; F, 3), Via Quattro Fontane 149, with restaurant, 110 beds; *Dragoni* (Pl. r; D, 3), Largo Chigi 9, 110 beds; *Dei Portoghesi*, Via dei Portoghesi 1 (Pl. C, 3), 37 beds at 15-17½ *L.*; *Cesari* (Pl. ac; D, 3), Via di Pietra 89, 80 beds; *Senato* (Pl. se; D, 4), Piazza della Rotonda 73, 90 beds at 12-16 *L.*; *Santa Chiara* (Pl. ch; D, 4), Via Santa Chiara 21; *Ginevra* (Pl. gn; D, 3), Via della Vite 29, 60 beds. — Near the main station: *Massimo d'Azeglio* (Pl. mn; G, 3), Via Cavour 18, with a popular restaurant, 300 beds, *Lago Maggiore* (Pl. lm; G, 3), Via Cavour 17, 150 beds, *Liguria & Patria* (Pl. li; G, 3), Via Cavour 23, 100 beds, all three good (bed 18-20 *L.*) and under the same proprietorship; *Nord & Nuova Roma* (Pl. no; G, 3), Via Principe Umberto 1-7, 240 beds at 11-22 *L.*; *Torino* (Pl. to; G, 3), Via Principe Amedeo 8, 120 beds at 12-16 *L.*

Pensions. In the N. parts of the Quirinal and the Pincio: *Hannover*, Via Venti Settembre 4 (Pl. F, G, 3, 2), 60 beds, P. 36-50 *L.*; *Dinesen*, Via delle Fiamme 19 (Pl. F, 2), 140 beds, P. 35-45 *L.*, Danish; *Rossetti*, Via San Niccolò da Tolentino 50 (Pl. F, 2, 3), 25 beds, P. 30-35 *L.*; *Jaselli Owen*, Piazza Barberini 12 (Pl. F, 3), 60 beds, P. 35-45 *L.*; *Pincio*, Piazza Barberini 4-8, 80 beds, P. 40-50 *L.*; *Frey*, Via Liguria 26 (Pl. F, 2), 40 beds, P. 28-35 *L.*; *Alexandra*, Via Vittorio Veneto 18 (Pl. F, 2), 60 beds at 15-25, P. 50-60 *L.*;

Praga, Via Vittorio Veneto 79, 20 beds; *Francini*, Via Vittorio Veneto 146, 40 beds, P. 35-38 *L.*; *Medici-Ribi*, Via Flavia 96 (Pl. G, 2), 18 beds, P. 30-35 *L.*; *Albion & Delle Nazioni*, Via Sicilia 166 (Pl. F, G, 1), 40 beds; *Astoria*, Via Sicilia 66, 40 beds; *Tea*, Via Sardegna 149 (Pl. F, 1), 25 beds, P. 40-50 *L.*; *Onatzky*, Corso d' Italia 6 (Pl. F, G, 1), P. 35-45 *L.*; *Santa Caterina*, Via Po 2 (Pl. F, G, 1), 32 beds, P. 50-60 *L.*; *California*, Via Aurora 43 (Pl. E, 2), 60 beds, P. 30-35 *L.*; *Suez-Pagnini*, Via Francesco Crispi 55 (Pl. E, 3, 2), 55 beds, P. 35-45 *L.*; *Suisse*, Via Gregoriana 56 (Pl. E, 2), well spoken of, 35 beds, P. 32-45 *L.* — Near the Piazza di Spagna: *Piazza di Spagna*, No. 29 (Pl. D, E, 2), 25 beds; *Rubens*, Via Bocca di Leone 3 (Pl. D, 2), 30 beds. — Near the main station: *Esedra*, Via Torino 117 (Pl. G, 3), 40 beds, P. 40-45 *L.*; *St. James*, Via Torino 150, 25 beds, P. 35-45 *L.*; *Terminus*, Piazza dell' Esedra 47 (Pl. G, 3), 60 beds at 15-18, P. 40-45 *L.*; *Olanda*, Piazza dell' Esedra 47, 30 beds, P. 35-40 *L.*; *Wolff-Clausen*, Via Modena 5 (Pl. F, G, 3), 20 beds, P. 40-50 *L.*, well spoken of; *Leoncini*, Via Principe Umberto 61 (Pl. G, H, 3, 4), 25 beds, P. 35-50 *L.*; *Girardet*, Piazza dell' Esquilino 12 (Pl. G, 4), 52 beds, P. 47-55 *L.*; *Select*, Via Varese 6 (Pl. H, 3), 20 beds, P. 40-45 *L.* — In other quarters of the city: *Belvedere*, Via in Arcione 71 (Pl. E, 3), 35 beds; *Scandinavia*, Corso Vittorio Emanuele 21 (Pl. C, D, 4), 30 beds, P. 30-40 *L.*, Danish, good; *White*, Via Vittoria Colonna 11 (Pl. C, 2), 30 beds, P. 45-50 *L.*; *Naur Larsen*, Via Valadier 42 (Pl. B, C, 2), Norwegian, good; *Pfister*, Via Milano 24 (Pl. F, 4), 10 beds, P. 35-50 *L.*

III. Restaurants. Cafés.

Restaurants. First-class: **San Carlo*, Piazza San Carlo al Corso 120 (Pl. D, 2), **Casina Valadier*, on the Pincio (Pl. D, 1; p. 257), **Ulpia*, Piazza Foro Traiano 4 (Pl. E, 4), E. side, in a vault of the Basilica Ulpia (p. 314), with evening concert, frequented by foreigners, **Castello dei Cesari*, Via di Santa Prisca 7 (Pl. E, 7; p. 320), on the Aventine, with magnificent view, these four fashionable; *Casina delle Rose*, between the Porta Pinciana and the Goethe monument (Pl. E, 1; open-air concerts); *Quirinetta*, adjoining the Teatro Quirino (Pl. D, E, 3), opened in 1927; **Roma*, Piazza Poli 38-41 (Pl. E, 3); *Umberto Primo*, Via Mercede 42-47, near the post office (Pl. D, 3), with a small garden; **Il Fagiano*, Piazza Colonna 365 (Pl. D, 3). — In the Italian style, situated in the visitors' quarter: **Ranieri*, Via Mario de' Fiori 26 (Pl. D, 2); *Canepa*, Via delle Terme di Diocleziano 84-86 (Pl. G, 3), *Salvaggi*, Via Quintino Sella 1c ('Frascati') and Via Pastrengo 2-6 (Pl. G, 2), at these two grilling ('rosticcerie') a speciality; *Concordia*, Via della Croce 81 (Pl. D, 2); *Galleria Sciarra*, Piazza dell' Oratorio, behind San Marcello (Pl. D, E, 4); *Pozzetto*, Via del Pozzetto 98-99 (Pl. D, E, 3); *Castaldi*, Via del Nazareno 15 (Pl. E, 3); *Cardinali*, Via Nazionale 246 (Pl. F, G, 3); *Massimo d'Azeglio*, at the hotel (p. 237); *Augusto*, Via Agostino Depretis 98 (Pl. F, G, 3, 4); *Abruzzi*, Via Frattina 129 (Pl. D, 3); *Valiani*, at the main station (Pl. G, 3), good (luncheon baskets provided, see p. xvii); *Metropolitana*, Piazza Cinquecento 35-36 (Pl. G, 3; hot meals at the luncheon-counter also). — To the S.W. of the Piazza Colonna: **Nazionale & Tre Re*, Via del Seminario 109-112 and Via de' Pastini 120 (Pl. D, 4; international fare, inexpensive); *Rosetta*, Via Giustiniani 22 (Pl. C, D, 4), corner of Via della Rosetta, near the Pantheon; *Passetto*, Via Zanardelli 14 and Piazza Sant' Apollinare 40-41 (Pl. C, 3); *Damiani*, Via di Montecatini 1-2 a, corner of Via del Caravita (Pl. D, 4); *Teatro Valle*, Via del Teatro Valle 63-65 (Pl. C, 4), with popular cellar (Biblioteca); *Tivolese*, Piazza Sant' Eustachio 54-55 (Pl. C, 4); *Alfredo*, Via della Scrofa 104a (Pl. C, 3); *Pippo Burone*, Piazza San Marco (Pl. D, E, 4); *Gatti*, Foro Italico 3 (Pl. E, 4, 5; W. side); *Piperno*, Monte de' Cenci 9, near the Palazzo Cenci (Pl. D, 5; fish soup; in April and May fried artichokes, 'carciofi alla giudea'). — Near the Piazza di San Pietro (Pl. A, 3): *Trentuno*, Vicolo del Colonnato 31, good; *Europeo*, Piazza Rusticucci 21-26. — In Trastévere: *Pastarellaro*, Via di San Crisogono 33 (Pl. C, 6; good cooking).

Vegetarian Restaurants. *Valenti*, Via Viminale 13 (Pl. G, 3); *Serafini*, Via delle Muratte 81-85 (Pl. D, E, 3).

Birrerie (p. xxii). *Fratelli Albrecht*, Via Francesco Crispi 39-41 (Pl. E, 3, 2; Munich beer); *Bertolino*, Piazza Santi Apostoli 52 (Pl. E, 4); *Paszkowski*, Via Firenze 58, corner of Via Nazionale (Pl. G, 3). — Among the numerous **Wine Shops** (*bottiglierie, osterie;* p. xxii) may be mentioned *De Angelis*, Piazza San Claudio 93 (Pl. D, 3), *Gambero*, Via del Gambero 12 (Pl. D, 3), and the quaint cellar at Vicolo Rupe Tarpea 1 a, left of the Via di Tor de' Specchi (Pl. D, E, 5).

Cafés. **Biffi*, in the Galleria Colonna (Pl. D, 3; p. 279), *Aragno* (Peroni & Aragno), Corso Umberto Primo 180-183, corner of Via delle Convertite (Pl. D, 3; ladies' café, entrance No. 183), these two very popular; *Ronzi & Singer* (see below); *Faraglia*, Corso Umberto Primo 328-329, corner of Piazza Venezia (Pl. D, E, 4; restaurant also); *Guardabassi*, Piazza Monte Citorio 118-120 (Pl. D, 3).

Confectioners. **Latour*, Piazza Santi Apostoli 67-68, at the Palazzo Colonna (Pl. E, 4), a rendezvous of the aristocracy, and Via delle Terme di Diocleziano 77-79 (Pl. G, 3); *Ronzi & Singer*, Corso Umberto Primo 349, corner of Piazza Colonna (Pl. D, 3); *Gargiulo*, Piazza di Spagna 43-50 (Pl. D, E, 2); *Rosati*, Via Vittorio Veneto 108 (Pl. F, 2); *Piccarozzi*, Galleria Colonna (Pl. D, 3) and Via Cavour 26-28 (Pl. F, 5); *Bezzola*, Via Nazionale 47-48 (Pl. F, 4); *Rigutini-Krechel*, Via Frattina 135, corner of Via Mario de' Fiori (Pl. D, 2, 3); *Della Corte*, Via Venti Settembre 21 (Pl. F, 3).

Tea Rooms. *Latour* (see above); *Embassy*, Via Sistina 72 (Pl. E, 2, 3); *Babington*, Piazza di Spagna 23 (Pl. D, E, 2); *Golden Gate*, Via Vittorio Veneto 144, at the Porta Pinciana (Pl. F, 1).

Creameries (*latterie;* p. xxii) are to be found in every quarter.

Tobacco (a government monopoly, see p. xxiii). The government shop is at Corso Umberto Primo 240-241, corner of Piazza Sciarra (Pl. D, 3, 4). Imported cigars, tobacco, and cigarettes are on sale at the superior shops and 'alberghi diurni' (p. 245).

IV. Conveyances. Circular Tours.

Cabs, all with taximeters, are either motor-cabs (*automòbili pubbliche, taxis*) or one-horse open cabs (*vetture pubbliche*). Tariff (bracketed numbers refer to horse-cabs): For the first 666 m. or 7 min. wait 1 *L.* 50 c. (for the first 1000 m. or 9 min. wait 2 *L.*), then 50 c. (30 c.) for each additional 275 m. (333 m.) or 3 min. wait. Extras: 1 *L.* for each person more than three (two); 1 *L.* from 10 p. m. to midnight (50 c. from 8 to midnight), then 2 *L.* till 6 a. m.; for drives in the Villa Umberto Primo (p. 260), on the Pincio (p. 257), or in the Villa Corsini (Passeggiata Margherita, p. 362) 2 *L.* Luggage: hand-bag 50 c. (wraps, etc., free), trunk 5 *L.* If the cab is dismissed between the old and new octroi boundaries, the fare from the old boundary onwards is double. When crossing the old boundary the driver should draw the passenger's attention to the fact. In case of dispute apply to the nearest policeman (guàrdia metropolitana).

Tramways. *A.* Municipal lines (Azienda delle Tramvie e Autobus del Governatorato), about fifty in number. Uniform fare 50 c. (70 c. on night lines, p. 243), on Sundays 60 c. Nos. 2, 3, 34, 35, 41, 42, N. 1, and N. 2 are divided into sections. A 'biglietto orario' (ticket valid for 1 hr. on any number of lines) costs 70 c. (80 c. on Sun.). Stopping-places are indicated by small placards suspended from the wires. The car entrance is at the back on the right, the exit in front on the right. On the return journey several lines run through side-streets for a short distance. Lost Property Office: Piazza San Nicola de' Cesarini 51 a (C. Pl. D, 4). — *B.* Lines belonging to other companies.

The following is a list of tramways and motorbuses, grouped under the principal starting-points, or (when the numbers are bracketed) under the intermediate stations.

In the centre of the city. *Piazza Venezia* (Pl. D, 3, 4): (1, 1 red, 2, 3, 4, 5, 6, 12, 13, 17, 18, 18 red, 19, 21, 24, 25, 30), 34, 35, (36), 41, 42, (44, N. 2); motorbus 101, 102. — *Piazza Colonna* (Pl. D, 3): motorbus (101, 103). — *Piazza San Silvestro* (Pl. D, 3): 8, 10, 43. — *Piazza di Spagna* (Pl. D, E, 2): (9, 14, 16, 32, 46. N. 1); motorbus 104. — *Piazza Barberini* (Pl. E, F, 3): (2, 9, 18, 18 red), 25, (28, 29, 32, 46). — *Piazza della Rotonda* (Pl. D, 4): (6, 7, 13, 15, 17, 20, 22, 30, 34, 35, 41, 42); motorbus (103). — *Piazza della Chiesa Nuova* (Pl. B, 4): (1,1 red, 4, 12, 24, 36, 37), 44, 50.

N.E. Quarters. *Main Station* (Stazione Termini, Pl. G H 3; plan and information posted up by the central gate), Piazza dell' Esedra, Piazza Indipendenza (Pl. H, 2, 3): 1,1 red, (2, 3), 6, (8, 10), 11, (13), 14, (17, 19, 21), 24, (31, 31 red, 33, 34, 35, 40, 41, 42, 44), 46, (49), 53, N. 2. — Outside the Porta Pia, *Piazza della Regina* (N. Pl. D, 3): 2, 3, 14, 33, (34, 35), 46; *Via Nomentana* (Pl. H. 1), *Monte Sacro Quarter* (beyond N. Pl. E, 2): 9, 17, 21, 40, N. 2.

N.W. Quarters. *Piazza del Popolo* (Porta del Popolo, Piazzale Flaminio; Pl. C, D, 1): 9, 13, (14, 15, 16, 32, 33, 34, 35, 45, 46, N. 1); motorbus 101. — *Trionfale Quarter* (beyond Pl. A, 1): 4, 6, 14, 20, 22, 32, 33, 37, 45, N. 1. — *Prati di Castello* (Pl. A, B, C, 1, 2): (4, 6, 7, 14, 16), 17, (20, 22, 30, 32, 33, 41, 42, 45, 46), (N. 1); motorbus 104. — *Piazza San Pietro* (Pl. A, 3): 1, 1 red, (4), 12, 16, (24), 36, (37); motorbus 106.

N. Quarters. *Parioli Quarter*, *Pincio Quarter* (N. Pl. B, C, D, 2, 3): 18, 18 red, 31, 31 red, 32, (34, 35, 41, 42), 43, 44, 45. — *Valle Giulia* (N. Pl. B, 3): (41, 42). — *Ponte Milvio* (N. Pl. A, 1): 15, 48.

S.W. Quarters. *Trastevere* (Pl. C, 6): 2, 3, (5), 7, 20, (25, 37, 50); motorbus 103, 106. — *Porta San Paolo* (Pl. D, 8): (5, 11), 15, (18, 18 red), 21, (22, 37, 38), 47, N. 2. — *Aventine* (Pl. D, E, 7): motorbus 102.

S.E. Quarters. *Porta San Giovanni* (Pl. I, 7): 4, (8), 16, (34, 35), 38, 40, (N. 1); motorbus (201). — *Piazza Santa Croce* (Pl. K, 6): 5, 29, 30, 31, 31 red, (34, 35, N. 1). — *Porta Maggiore* (Pl. K, 5): (10, 28, 28 red, 36), 48, (49). — *Porta San Lorenzo* (Pl. I, 4): (12, 53). — *Campo Verano* (Pl. K, 3): 12, 28, (28 red, 36), 53. — *Piazza Vittorio Emanuele* (Pl. H, 4, 5): (5, 8, 10, 12, 28, 28 red, 29, 30, 31, 31 red, 34, 35, 36, 38, 40, 49), N. 1.

List of Tramways in numerical order. *A.* Municipal Lines. **1.** From the *Main Station* (Pl. G, 3) to the *Piazza San Pietro* (Pl. A, 3), by the Via Nazionale, Piazza Venezia, and Corso Vittorio Emanuele. — 1 red. Same route as No. 1, but returning by the Via Volturno (Pl. G, 2). — **2.** From the *Piazza della Regina* (beyond Pl. H, 1) to the *Trastevere Station* (beyond Pl. B, 8), by the Main Station, Via Nazionale, Piazza Venezia, Corso Vittorio Emanuele, and Via Arenula (Pl. C, 5), returning by the Quirinal Tunnel (Pl. E, F, 3), Piazza Barberini (Pl. F, 3), and Piazza Buenos Aires (beyond Pl. G, 1). — **3.** Same route as No. 2, but reaching the Trastevere Station by Piazza Buenos Aires and the Quirinal Tunnel. — **4.** From the *Porta San Giovanni* (Pl. I, 6, 7) to the *Trionfale Quarter* (beyond Pl. A, 1), by the Via Merulana (Pl. H, 5, 6), Via Cavour, Forum entrance (Pl. E, 5; p. 303), Piazza Venezia, Corso Vittorio Emanuele, and Piazza San Pietro (Pl. A, 3). — **5.** From the *Piazza Santa Croce* (Pl. K, 6) to *San Paolo Fuori* (beyond Pl. D, 8), by the Piazza Vittorio Emanuele (Pl. H, 4, 5), Via Cavour, Forum entrance (Pl. E, 5; p. 303), Piazza Venezia, Corso Vittorio Emanuele, Via Arenula (Pl. C, 5), Viale del Re, Ponte Sublicio, Porta San Paolo (Pl. D, E, 8), and Via Ostiense. — **6.** From the *Piazza dell' Indipendenza* (Pl. H, 2, 3) to the *Trionfale Quarter* (beyond Pl. A, 1), by the Main Station, Via Cavour, Forum entrance (Pl. E, 5; p. 303), Piazza Venezia, Corso Vittorio Emanuele, Piazza della Rotonda (Pl. D, 4; Pantheon), and Ponte Cavour (Pl. B, C, 2). — **7.** From the *Viale Angelico* (Pl. A, 1) to the *Trastevere Station* (beyond Pl. B, 8), by the Piazza Giuseppe Mazzini (N. Pl. A, 3), Ponte Cavour (Pl. C, 2), Piazza della Rotonda (Pl. D, 4; Pantheon), Corso Vittorio Emanuele, and Via Arenula (Pl. C, 5). — **8.** From the *Piazza San Silvestro*

(Pl. D, 3) to the *Porta Latina* (Pl. H, 8), by the Via Ludovisi (Pl. E, F, 2), Via Quintino Sella, Main Station, Piazza Vittorio Emanuele (Pl. H, 4, 5), Porta San Giovanni (Pl. I, 7), and the new Appio Latino Quarter. — **9.** From the *Monte Sacro Quarter* (beyond N. Pl. E, 2; p. 265) to the *Piazzale Flaminio* (Porta del Popolo; Pl. C, 1), by the Via Nomentana (Sant' Agnese Fuori; p. 265), Porta Pia (Pl. H, 1), Via Venti Settembre, Piazza Barberini, Piazza di Spagna (Pl. D, E, 2), and Via Babuino.

10. From the *Piazza San Silvestro* (Pl. D, 3) to *Acqua Bullicante*, as No. 8 to the Piazza Vittorio Emanuele, and thence by the *Porta Maggiore* (Pl. K, 5) and Via Prenestina. — **11.** From the *Piazza dell' Indipendenza* (Pl. H, 2, 3) to *San Paolo Fuori* (beyond Pl. D, 8), by the Main Station, Via Cavour, Colosseum (Pl. F, 5, 6), Viale Aventino (Pl. E, 7), and Porta San Paolo. — **12.** From the *Campo Verano* (Pl. K, 3) to the *Piazza San Pietro* (Pl. A, 3), by the Piazza Vittorio Emanuele (Pl. H, 4, 5), Via Cavour, Forum entrance (Pl. E, 5; p. 303), Piazza Venezia, and Corso Vittorio Emanuele. — **13.** From the *Policlinico* (Pl. I, 2) to the entrance of the *Villa Umberto Primo* (Pl. D, 1; p. 260), by the Porta Pia, Via Venti Settembre, Piazza dell' Esedra (Pl. G, 3), Piazza Venezia, Corso Vittorio Emanuele, Piazza della Rotonda (Pl. D, 4; Pantheon), and Porta del Popolo (Pl. C, D, 1). — **14.** From the *Piazzale di Porta Pia* (Pl. H, 2) to the *Trionfale Quarter* (beyond Pl. A, 1), by the Piazza dell' Indipendenza, Main Station, Via Nazionale, Quirinal Tunnel (Pl. E, F, 3), Piazza di Spagna (Pl. D, E, 2), Piazza del Popolo, and Ponte Margherita (Pl. C, 1). — **15.** From the *Porta San Paolo* (Pl. D, E, 8) to the *Ponte Milvio* (N. Pl. A, 1), as No. 5 to the Corso Vittorio Emanuele, then as No. 13 to the Porta del Popolo, and finally by the Via Flaminia. — **16.** From the *Porta San Giovanni* (Pl. I, 7) to the *Piazza San Pietro* (Piazza Scossa Cavalli; Pl. A, 3), by the Via Labicana (Pl. G, H, 6), Colosseum, Via dei Serpenti (Pl. F, 4), Via Nazionale, then as No. 14 to the Trionfale Quarter, and finally by the Piazza del Risorgimento (Pl. A, 2). — **17.** From the *Monte Sacro Quarter* (beyond N. Pl. E, 2; p. 265) to the *Piazza Cavour* (Pl. B, C, 2), as No. 9 to the Via Venti Settembre, then by the Piazza dell' Esedra (Pl. G, 2), Piazza Venezia, and finally as No. 6. — **17** red. As No. 17 to Via Venti Settembre, and thence to the Main Station. — **18** and **18** red. From the *Pincio Quarter* (loop-line: Via Po, Via Salaria, Giardino Zoologico, Viale Rossini; N. Pl. C, D, 2, 3) to *San Paolo Fuori* (beyond Pl. D, 8), by the Via Po (Pl. F, G, 1), Piazza Barberini, the Quirinal Tunnel (Pl. E, F, 3), Piazza Venezia, Via Arenula (Pl. C, 5), Lungotevere dei Cenci (Pl. D, 5), Lungotevere Aventino (Pl. D, 6, 7), and Porta San Paolo (Pl. D, E, 8). — **19.** From the *Policlinico* (Pl. I, 2) to *Monte Testaccio* (Pl. C, 8), by the Main Station, Via Nazionale, then as No. 18 to the Lungotevere Aventino, and finally by the Via Galvani.

20. From the *Trastevere Station* (beyond Pl. B, 8) to the *Trionfale Quarter* (beyond Pl. A, 1), as No. 7 (reversed) to the Piazza Cavour, and thence by the Piazza Cola di Rienzo (Pl. B, 2). — **21.** From the *Monte Sacro Quarter* (beyond N. Pl. E, 2; p. 265) to the *Porta San Paolo* (Pl. D, E, 8), as No. 17 to the Corso Vittorio Emanuele, then as No. 5. — **22.** From *San Saba* (Pl. E, 8) to the *Trionfale Quarter* (beyond Pl. A, 1), by the Viale Giotto, Porta San Paolo (Pl. D, E, 8), then as No. 18 to the Via Arenula, and finally as No. 20. — **24.** From the *Piazza dell' Indipendenza* (Pl. H, 2, 3) to the *Madonna del Riposo* (beyond Pl. A, 3), by the Main Station, then as No. 6 to the Piazza Venezia, and finally by the Piazza San Pietro (Pl. A, 3) and Via Aurelia. — **25.** From the *Via Piemonte* (Pl. F, 1, 2) to the *Monteverde Quarter* (Pl. A, 7, 8), as No. 18 to the Piazza Venezia, then by the Corso Vittorio Emanuele, Via Arenula (Pl. C, 5), Viale del Re, and Via Lodovico Calandrelli (Pl. A, B, 7). — **28.** From the *Campo Verano* (Pl. K, 3; p. 276) to the *Largo Tritone* (E. end of the Via del Tritone; Pl. E, 3), by the Porta Maggiore (Pl. K, 5), Piazza Vittorio Emanuele (Pl. H, 4, 5), and the Quirinal Tunnel (Pl. E, F, 3), returning by the Via Quattro Fontane (Pl. F, 3). — **28** red. From *Portonaccio* (beyond Pl. K, 3) to the *Largo Tritone*, by the Via Tiburtina (Pl. K, I, 3, 4), then as No. 28. — **29.** From the *Piazza Santa Croce* (Pl. K, 6) to the *Largo Tritone* (E. end of the Via del Tritone;

Pl. E, 3), by the Piazza Vittorio Emanuele (Pl. H, 4, 5), Via Quattro Fontane, and the Quirinal Tunnel (comp. No. 28).

30. From the *Piazza Santa Croce* (Pl. K, 6) to the *Piazza Bainsizza* (beyond N. Pl. A, 3), viâ Santa Maria Maggiore (Pl. G, 4), Via Nazionale, Piazza Venezia, Piazza della Rotonda (Pl. D, 4; Pantheon), Ponte Cavour (Pl. B, C, 2), and Piazza Giuseppe Mazzini (N. Pl. A, 3).—**31.** From the *Piazza Santa Croce* (Pl. K, 6) to the *Pincio Quarter* (N. Pl. C, D, 2, 3), by the Main Station, Piazza dell'Esedra (Pl. G, 3), Via Piemonte (Pl. F, 1, 2), Via Po, and the loop-line as No. 18.—**31** red is the same as No. 31, but reversed.—**32.** From the *Pincio Quarter* (Via Po; N. Pl. C, 3) to the *Trionfale Quarter* (beyond Pl. A, 1), by the Piazza Barberini (Pl. F, 3), Piazza di Spagna, Piazza del Popolo, Ponte Margherita, Piazza Cavour (Pl. B, C, 2), and Piazza del Risorgimento.—**33.** From the *Piazza della Regina* (Pl. H, 1) to the *Trionfale Quarter* (beyond Pl. A, 1), by the Main Station, Piazza dell'Esedra, Via Piemonte (Pl. F, 1, 2), then outside the walls to the Porta del Popolo, and thence as No. 32.—**34** ('Celio-Ferrovia' line). From the *Piazza Venezia* (Pl. D, E, 4) past the Colosseum, then by the Cœlius (Santo Stefano Rotondo; Pl. G, 7), Piazza San Giovanni, and Piazza Santa Croce (Pl. K, 6) to the Main Station, and thence by the Piazza della Regina (beyond Pl. H, 1), Viale dei Parioli (N. Pl. B, 2), Via Flaminia, Porta del Popolo, and Piazza della Rotonda (Pl. D, 4; Pantheon) back to the *Piazza Venezia.*—**35** is the same as No. 34, but reversed.—**36.** From *Portonaccio* (beyond Pl. K, 3) to the *Piazza San Pietro* (Pl. A, 3), by the Campo Verano (Pl. K, 3), Porta Maggiore (Pl. K, 5), Piazza Vittorio Emanuele (Pl. H, 4, 5), and thence as No. 12.—**37.** From *San Paolo Fuori* (beyond Pl. D, 8) to the *Trionfale Quarter* (beyond Pl. A, 1), as No. 5 (reversed) to Via Arenula, then by the Corso Vittorio Emanuele and Piazza San Pietro (Pl. A, 3).—**38.** From the *Porta San Giovanni* (Pl. I, 7) to *San Paolo Fuori* (beyond Pl. D, 8), by the Piazza Vittorio Emanuele (Pl. H, 4, 5) and Via Cavour, then as No. 11.

40. From the *Porta San Giovanni* (Pl. I, 7) to the *Monte Sacro Quarter* (beyond N. Pl. E, 2; p. 265), by the Piazza Vittorio Emanuele (Pl. H, 4, 5), the Main Station, Viale Regina Margherita (Pl. I, 1), and Via Nomentana (Sant' Agnese Fuori; p. 265).—**41.** From the *Piazza Venezia* (Pl. D, E, 4) to the *Main Station* (Pl. G, 3), as No. 6 to the Ponte Cavour (Pl. C, 2), then along the Tiber, and across the Ponte Risorgimento (N. Pl. A, 3) to the left bank of the river, then by the Viale delle Belle Arti (N. Pl. B, 3), Giardino Zoologico (N. Pl. B, C, 3), and Via Piave (Pl. G, 1, 2).—**42** is the same as No. 41, but reversed.—**43.** From the *Piazza San Silvestro* (Pl. D, 3) to the *Piazza Verbano* (N. Pl. D, E, 2), by the Via Ludovisi (Pl. E, F, 2), Porta Salaria (Pl. G, 1), and Via Po (N. Pl. C, D, 3).—**44.** From the *Piazza Verbano* (N. Pl. D, E, 2) to the *Piazza della Chiesa Nuova* (Pl. B, 4), as No. 43 to Porta Salaria, then to the Main Station, and then as No. 6.—**45.** From the *Trionfale Quarter* (beyond Pl. A, 1) to the *Piazza Verbano* (N. Pl. D, E, 2), by the Piazza Cavour, Ponte Margherita (Pl. C, 1), Porta del Popolo, then outside the walls, and by the Via Po (N. Pl. C, D, 3).—**46.** From the *Piazza della Regina* (Pl. H, 1) to the *Piazza Bainsizza* (beyond N. Pl. A, 3), by the Main Station, Piazza dell'Esedra, Piazza Barberini (Pl. F, 3), Piazza di Spagna (Pl. D, E, 2), Piazza del Popolo, Ponte Margherita, and Piazza Giuseppe Mazzini (N. Pl. A, 3).—**47.** From the *Piazza Verbano* (N. Pl. D, E, 2) to the *Porta San Paolo* (Pl. D, E, 8), as No. 44 to the Main Station, then to the Piazza Venezia, and finally as No. 5.—**48.** From the *Porta Maggiore* (Pl. K, 5) to the *Ponte Milvio* (N. Pl. A, 1), by the Piazza Vittorio Emanuele (Pl. H, 4, 5), Piazza dell'Esedra (Pl. G, 3), Via Piemonte (Pl. F, 2, 1), then outside the walls, and finally by the Via Flaminia.—**49.** From the *Piazza Verbano* (N. Pl. D, E, 2) to *Acqua Bullicante*, by the Main Station to the Piazza Vittorio Emanuele (Pl. H, 4, 5), and thence as No. 10.—**50.** From the *Chiesa Nuova* (Pl. B, 4) to the *Porta San Pancrazio* (Pl. A, 6), by the Via Arenula, Viale del Re (Pl. C, 6), and Via Lodovico Calandrelli.—

53. From the *Main Station* (Pl. G, 3) to the *Campo Verano* (Pl. K, 3), by the Via Marsala.

Night lines (p. 239; running every ¾ hr. from 1.15 to 5.45 a.m.). **N. 1.** From the *Trionfale Quarter* (beyond Pl. A, 1) by the Piazza del Popolo, Piazza di Spagna (Pl. D, E, 2), and the Quirinal Tunnel (Pl. E, F, 3) to the *Piazza Vittorio Emanuele* (Pl. H, 4, 5; loop-line by the Piazza San Giovanni, Pl. I 6, and Via Santa Croce). — **N. 2.** From the *Porta San Paolo* (Pl. D, E, 8) to the *Barriera Nomentana* (beyond Pl. I, 1), by the Piazza Venezia and the Main Station.

Summer lines (from June 10th to Sept. 30th). **D.** From the *Piazza Venezia* (Pl. D, E, 4) to the *Porta San Paolo* (Ostia Station; beyond Pl. E, 8; p. 320), by the Lungotevere Aventino (Pl. D, 6, 7), returning by the Viale Aventino (Pl. E, 7). — **D** red is the same as D, but reversed.

B. Lines belonging to Other Companies: From the *Main Station* (Via Viminale; Pl. G, 3) to *Vicolo delle Cave* (p. 368; 55 c.), by Via Principe Umberto, Viale Manzoni, Via Emanuele Filiberto, Porta San Giovanni (Pl. I, 7), and Via Appia Nuova. — From the *Main Station* (Pl. G, 3) by the Viale Principessa Margherita, Porta Maggiore (Pl. K, 5), and Via Labicana to *Torre Pignattara* (p. 370; 60 c.), the *Centocelle* aerodrome (80 c.), and *Torre Nova*. — From the *Piazza della Libertà* (Pl. C, 1, 2) to the *Ponte Milvio* (N. Pl. A, 1; 70 c.), by the Viale Angelico (Pl. A, 1). — For tramways to the further environs, see pp. 368, 370, 374.

Motorbuses (electric; same fares as for the tramways, p. 239). **101.** From the *Piazza del Popolo* (Pl. C, D, 1) to the *Piazza Venezia* (Pl. D, E, 4), by the Corso Umberto Primo. — **102.** From the *Piazza Venezia* to the *Piazza dei Cavalieri di Malta* (Santa Maria Aventina; Pl. D, 7), by the Piazza Bocca della Verità (Pl. D, 6) and Via Santa Sabina. — **103.** From the *Largo Tritone* (S. end of Via Due Macelli; Pl. E, 3) to *Santa Maria in Trastevere* (Pl. B, C, 6), by the Piazza Colonna (Pl. D, 3), Pantheon (Pl. D, 4), Piazza Farnese (Pl. C, 4, 5), and Ponte Sisto. — **104.** From the *Largo Tritone* (Pl. E, 3) to the *Piazza Cavour* (Pl. B, C, 2), by the Piazza di Spagna. — **106.** From the *Piazza Sidney Sonnino* (Pl. C, 6) to the *Piazza Rusticucci* (Pl. A, 3), by the Via della Lungara. — **201.** From the *Piazza di San Giovanni* (Pl. H, 6) to the *Via Gino Capponi*, by the Via Appia Nuova (Pl. I, K, 7, 8). — Un-numbered: From the *Foro Traiano* (Pl. E, 4) to the *Tomb of Cæcilia Metella* (p. 367; 2 *L.* 85 c.), by the Colosseum, Passeggiata Archeologica (Pl. F, 7), Terme di Caracalla, Porta San Sebastiano (beyond Pl. G, 8), and then by the Via Appia, past the Domine quo Vadis church (p. 365), the Catacombs of San Callisto (p. 365), and San Sebastiano (p. 366).

Circular Tours. The Municipal Tramways organize tours daily at 1.30 in Nov.-March, at 3 in June-Aug., at 9 and 12 during the rest of the year, in special observation cars ('Servizio Turistico'). They start from Piazza San Silvestro (Pl. D, 3) and pass Piazza Venezia, Foro Traiano, the Colosseum, San Giovanni in Laterano, Santa Croce in Gerusalemme, Santa Maria Maggiore, Baths of Diocletian, Piazza di Spagna, Palazzo di Giustizia, Piazza San Pietro, Ponte Vittorio Emanuele, Ponte Garibaldi, San Paolo Fuori, Gianicolo, and back to Piazza Venezia (Pl. D, E, 4). Duration of tour 4 hrs., with short waits at the Lateran, St. Peter's, and San Paolo Fuori; fare 15 *L.* — Motor-Car Tours (3 days, with two drives a day) to all the principal sights and museums, are organized by the following companies: *Thos. Cook & Son* (p. 236; 1 day 60 *L.*, 3 days 160 *L.*); *American Express Co.* (p. 236); *C.I.T.* (p. 236; 50 *L.* per day); *Carrani*, Via delle Terme di Diocleziano 75 (45 *L.* per day, excluding admission fees; lectures in four languages); *Exprinter*, Via Quattro Novembre 96a; *Unione Nazionale Industrie Turistiche Italiane*, Piazza del Popolo 18; *Cosmopolite* (Scandinavian travel agency), Piazza di Spagna 15; *Moroli's Travel Bureau*, Via del Tritone 77-78, corner of Via Francesco Crispi; etc.

V. Embassies and Consulates. Post Office. Police. Banks. Amusements.

Embassies and Consulates. British Embassy, Via Venti Settembre 84, near the Porta Pia (Pl. G, H, 1). British Legation (to the Vatican), Via San Niccolò da Tolentino 67 (Pl. F, 2). British Consulate, Piazza di Spagna 17 (Pl. D, E, 2), 9.15-12.45 & (except Sat.) 3-4.30; *Passport Control Office* (visas only), Via Gregoriana 12 (Pl. E, 2), 10-12.30. — American Embassy, Piazza San Bernardo 16 (Pl. F, 3). American Consulate, Via Nazionale 89 (Pl. F, 4, 3).

General Post Office, Piazza San Silvestro (Pl. D, 3; p. 278). The *Post Office*, on the N. side of the piazza, also entered from Via della Vite, is open 8 a.m.-9.30 p.m. Poste Restante under the arcades in the courtyard, on the right. At the entrance (on the left) are writing-rooms, etc. The *Telegraph Office*, on the S. side of the piazza, is open day and night. — Numerous branch-offices, closed, for the most part, at midday. The largest, at the station, Via delle Terme di Diocleziano 43 (Pl. G, 3), is open 9 a.m.-9 p.m. (for telegrams 8 a.m.-10 p.m.); letters can be registered after closing time in the Via Marsala, near the departure hall ('Partenze'; Pl. G, H, 3).

Police Office *(Questura)*, Piazza del Collegio Romano 3 (Pl. D, 4).

Banks (9.30-1 & 3-4). *Banca Commerciale Italiana* (C. Pl. D, 3), Corso Umberto Primo 226, near the Piazza Colonna; *Banca Nazionale di Credito*, Galleria Colonna (Pl. D, 3); *Credito Italiano* (Pl. D, 3), Corso Umberto Primo 374; *Banco di Roma* (C. Pl. D, 4), Corso Umberto Primo 307 and Via del Traforo 142 (Pl. E, 3); *Barclay's*, Piazza di Spagna 18; *Banco Nast-Kolb*, Via della Mercede 54 (Pl. D, E, 3). Money-changers, etc.: at the travel agencies (p. 236) of *Thos. Cook & Son*, *American Express Co.*, *Casa del Passeggero*, and *Ad. Rœsler-Franz & figli*.

Amusements. Theatres. *Costanzi* (Pl. G, 3; opera); *Argentina* (Pl. C, D, 4; opera and drama); *Valle* (Pl. C, 4; drama); *Drammatico Nazionale* (Pl. E, 4), Via Quattro Novembre; *Quirino* (Pl. D, E, 3, 4); *Adriano* (Pl. B, C, 2); *Eliseo*, Via Nazionale, opposite the Banca d'Italia (Pl. F, 4); *Teatro Sperimentale degli Indipendenti* or *Teatro Bragaglia* (also exhibitions of modern art), in the vaults of ancient baths, Via degli Avignonesi 8 (Pl. E, 3). — Concert Halls. *Augusteo* (Pl. D, 2), in the Mausoleum of Augustus (p. 278), Via dei Pontefici 57; *Santa Cecilia*, Via de' Greci 18 (Pl. D, 2). The concerts on the Pincio (p. 257; on Sun. morning and at 3 p.m. on Thurs. and Sat.) have been temporarily abandoned. — Varieties. *Salone Margherita*, Via Due Macelli 74-75 (Pl. E, 2, 3). — Cinemas. *Capranica*, Piazza Capranica 101 (Pl. D, 3); *Corso*, Piazza in Lucina (Pl. D, 3); *Supercinema*, Via Agostino Depretis 51 (Pl. F, G, 3, 4). — Golf Course (18 holes) at Acquasanta (p. 370). — Horse Races in Feb.-April, Nov., and Dec. at the Ippòdromo dei Parioli (p. 363), Capannelle (p. 370; 'Derby Reale'), Tor di Quinto (p. 363; steeplechases), and Villa Glori (N. Pl. B, 1; trotting).

VI. Churches. Learned Institutions.

English and American Churches. Church of England: *All Saints* (Pl. D, 2; p. 258), Via del Babuino; *Holy Trinity* (Pl. F, 1), Via Romagna 40. — Roman Catholic: *San Silvestro in Capite* (p. 278); *Santa Susanna* (p. 264; Paulist Fathers), for American Catholics; *San Tommaso di Canterbury*, Via Monserrato 45 (Pl. B, 4); *St. George and the English Martyrs*, Via San Sebastiano (Pl. D, E, 2); *Sant' Andrea degli Scozzesi*, Via Quattro Fontane 161 (Pl. F, 3: belonging to the Scotch College); *Sant' Isidoro* (Pl. E, 2; Irish Franciscans); *San Clemente* (p. 324; Irish Dominicans); *Sant' Agata* (p. 273; belonging to the Irish College); *St. Patrick* (San Patrizio, belonging to the Irish Augustinians), Via Boncompagni (Pl. F, G, 2). — Presbyterian: Via Venti Settembre 7, near the Quattro Fontane (Pl. F, 3). — Baptist: Piazza in Lucina 35 (Pl. D, 3). — Wesleyan: Via della

Scrofa 63 (Pl. C, 3). — American Episcopal Methodist: Via Firenze 38 (Pl. F, G, 3). — *American Episcopal Church of St. Paul*, see p. 272. — *Christian Science*, Piazza dell'Indipendenza 1 (Pl. H, 2, 3).

Learned Institutions. *British School at Rome* (N. Pl. B, 3; p. 263), founded in 1901. — *British Academy of Arts*, Via Margutta 53 (Pl. D, 1, 2), founded in 1821. — *British & American Archæological Society*, Via San Niccolò da Tolentino 72 (Pl. F, 2). — *American Academy in Rome*, founded in 1895, with departments of classical studies (Pl. A, 6) and the fine arts (p. 265). — *Reale Istituto Italiano di Archeologia e Storia dell'Arte*, at the Palazzo Venezia (p. 281), founded in 1922, with library (open 4-8). — *Pontificio Istituto di Archeologia Cristiana*, in the monastery of Sant' Antonio Abbate (Pl. G, 4), founded in 1926 and attached to the Papal Archæological Academy and Commission. — *Deutsches Archäologisches Institut*, Via Sardegna 79 (Pl. F, 1, 2). — *Preussisches Historisches Institut*, Via dei Lucchesi 26 (Pl. E, 3, 4). — *École Française de Rome* (archæology, history, fine arts), at the Palazzo Farnese (p. 292). — *Österreichisches Historisches Institut*, Via della Croce 74a (Pl. D, 2). — *Institut Historique de Belgique*, Piazza Rusticucci 18 (Pl. A, 3). — *Nederlandsch Instituut te Rome voor Geschiedkundig en Kunsthistorisch Onderzoek*, Via Savoia 31 (Pl. G, H, 1), Villino Paula.

Libraries. *Biblioteca Apostolica Vaticana* (p. 347), open to students from 8.30 (8 from Easter to July 15th) to 12.30; *Biblioteca Nazionale Centrale Vittorio Emanuele* (p. 280), Via del Collegio Romano 27, open 9-7 (9-3 from July to Nov.); *Biblioteca Hertziana* (p. 259; history of art), Via Gregoriana 28.

Guide-Lecturers (English or English-speaking). *Prof. L. Reynaud*, Via Flavia 6; *Signora P. Canali*, Via Vittorio Veneto 146; *Mr. T. B. Englefield*, Via Cesare Beccaria 94; *Miss Grace Wonnacott*, Via dei Gracchi 134; *Dr. S. Russell Forbes*, Via della Croce 74a (by appointment only); *Signor A. D. Tani*; and others. Tickets and information at Wilson's Library, Piazza di Spagna 22 (Pl. D, E, 2).

VII. Doctors. Chemists. Hospitals. Alberghi Diurni. Baths. Hairdressers. Public Lavatories.

Doctors. *P. Green*, Piazza di Spagna 22 (Pl. D. E, 2); *A. Welsford*, Via Emilia 86 (Pl. F, 2); *R. Ohle* (German, speaks English), Piazza Barberini 52 (Pl. F, 3); *G. Randegger* (Italian, speaks English), Via Mario Pagano 4. — **Dentist.** *De Lancey*, Piazza Mignanelli 25 (Pl. E, 2).

Chemists. *James Evans* (English), Piazza di Spagna 64 (Pl. D, E, 2); *Roberts & Co.*, Corso Umberto Primo 417-418, corner of Piazza in Lucina (Pl. D, 3); *Wall* (English), Via di Santa Susanna 12 (Pl. F, 2); *G. Baker & Co.* (international), Via delle Terme di Diocleziano 92-93 (Pl. G, 3); *Dr. M. Chieffo*, Via Capo le Case 47 (Pl. E, 3); *G. Iachini* (homœopathic), Piazza di Spagna 4.

Hospitals. *Anglo-American Nursing Home*, Via Nomentana 265 (N. Pl. D, E, 3); *Little Company of Mary* (Blue Sisters; Rom. Cath.), Via San Stefano Rotondo 6 (Pl. G, H, 6); *Clinica Quisisana* (Swiss Sisters of the Holy Cross), Via G. G. Porro, near the Viale Liegi (N. Pl. C, D, 2); *Policlinico Umberto Primo* (Pl. I, 2), the largest public hospital.

Alberghi Diurni (p. xx). *Cobianchi*, Piazza in Lucina 43 (Pl. D, 3) and Corso Umberto Primo 295b (Pl. D, 3, 4); *Casa del Passeggero* (comp. p. 236), Via Viminale 1a, *Confort*, Via Principe Umberto 7, both near the main station; *Diana*, Via Arenula 82 (Pl. C, 5).

Baths. Hot baths at the Alberghi diurni (see above). There are no swimming-baths. — River Baths (June 10th - Sept. 10th) at the Ponte Cavour (Pl. C, 2); open-air baths, to the E. of the Ponte Milvio (p. 363).

Hairdressers. At the Alberghi diurni (see above), etc. — For ladies and gentlemen: *Bianciflori*, Via Condotti 56 (Pl. D, 2). For ladies: *Herrmann*, Via del Babuino 42-43 (Pl. D, 1, 2); *Cervoni*, Via Condotti 16

(Pl. D, 2), Via Frattina 53-54 (Pl. D, 3, 2); *De Luca*, Corso Umberto Primo 461-462 (Pl. D, 2, 3); *Ruff*, Via Vittorio Veneto 36-38 (Pl. F, 2).

Public Lavatories. Underground: Piazzas San Silvestro (Pl. D, 3), Barberini (Pl. F, 3), Cavour (Pl. B, C, 2), and San Pietro (to the right, near the Via di Porta Angelica; Pl. A, 3); and at the Alberghi diurni (see p. 245). — Also outside the Porta del Popolo (Pl. C, D, 2), on the left; on the Pincio, near the Porta Pinciana (Pl. E, F, 1) and the Porta Pia (Pl. G, H, 1); in the Via Nazionale, beside the former Palazzo delle Belle Arti (Pl. F, 4); Vicolo del Mancino 10, near the Piazza Venezia (Pl. D, E, 4); near Sant' Agostino (Pl. C, 3); Passeggiata di Ripetta (Pl. C, 1, 2); in the museums, Forum, etc.

VIII. Shops.

Bookshops. English books and lending libraries at *Piale's* and *Miss Wilson's*, Piazza di Spagna 1 and 22 (Pl. D, E, 2), and at *Warner's*, Via Frattina 3 (Pl. D, E, 3, 2). English and American newspapers and tobacco: *Giulio Bonomi*, Piazza di Spagna 80. Also *Spithœver*, Piazza di Spagna 85; *Herder*, Via di Propaganda 8 (Pl. E, 2, 3); *Maglione*, Via Due Macelli 88 (Pl. E, 3); *Fratelli Treves*, Galleria Colonna, Largo Chigi (Pl. D, 3); *F. Pustet*, Piazza San Luigi de' Francesi 33 a (Pl. C, 4), and *Desclée & Co.*, Piazza Grazioli 4 (Pl. D, 4), for religious works. — Old Books. *H. Bittner*, Corso d'Italia 40 (Pl. F, G, 1); *C. E. Rappaport*, Via del Babuino 153 (Pl. D, 2); *Nardecchia*, Piazza Cavour 25 (Pl. B, C, 2); *L. S. Olschki*, Via del Babuino 61; *S. Bocca*, Via Fontanella di Borghese 27 (Pl. D, 3). — **Maps.** *De Agostini*, Via della Stamperia 64-65 (Pl. E, 3).

Art Dealers (antiquities). *Alessandro Contini*, Via Nomentana 60 (Pl. H, 1); *Ugo Jandolo*, at the Casino di Pio Quarto (p. 263); *Barsanti*, Via Sistina 48 (Pl. E, 2, 3); *Galleria Sangiorgi*, at the Palazzo Borghese (p. 284); *Galleria Simonetti*, Via Vittoria Colonna 11; *Nisini*, Via del Babuino 63 (Pl. D, 2; bronzes); *Manetti*, Via Due Macelli 64 65 (Pl. E, 2, 3; modern marble sculptures); *Professor M. Rocchi*, Via Nazionale 243 (Pl. F, 4, 3). — Majolica: *Cantagalli*, Via del Babuino 182; *Ginori*, Via del Traforo 147-151 (Pl. E, 3). — Engravings: *Regia Calcografia*, Via della Stamperia 6 (Pl. E, 3); *Bittner*, *Olschki*, *Bocca*, see above. — Photographs: *Alinari*, Corso Umberto Primo 137 a (Pl. D, 2, 3); *Anderson*, Via Salaria 7 a (Pl. G, 1, 2) and Piazza di Spagna 6; *Glingler*, Via della Mercede 35-36 (Pl. D, E, 3; also Roman bindings); *Gabinetto Fotografico del Ministero della Pubblica Istruzione*, Via in Miranda 1, near the Forum (Pl. E, 5).

Ornaments. Goldsmiths: *Castellani*, Piazza di Trevi 86 (Pl. E, 3); *Tombini*, Piazza di Spagna 73-75; *Confalonieri*, Corso Umberto Primo 230 and Piazza di Spagna 76; *Publio de Felici*, Piazza di Spagna 99 (cameos). — Roman Pearls: *Rey*, Via del Babuino 121-123; *Roman Pearl Manufactory*, Via Condotti 80 (Pl. D, 2).

Roman Silks. *Beretti*, Piazza della Minerva 75 (Pl. D, 4); *De Felici*, Piazza di Spagna 97-98 (Pl. D, E, 2); *Baroni & Pansieri*, Via Sistina 103 (Pl. E, 2, 3).

Photographic Materials. *E. Navone*, Via del Tritone 199-200 (Pl. E, 3); *Kodak*, Corso Umberto Primo 399; *Vasari*, Via Condotti 73-74 and Via Ludovisi 6-8; *Brügner*, Via Ventiquattro Maggio 52 (Pl. E, 4) and Via Francesco Crispi 92 (Pl. E, 3, 2). — **Opticians.** *Isabelli*, Corso Vittorio Emanuele 29-33; *G. Rossi*, Corso Vittorio Emanuele 247. — **Watchmakers.** *Hausmann*, Corso Umberto Primo 406; *Michaelsen*, Via delle Convertite 15, by the post office (Pl. D, 3).

IX. Plan of Visit.

1st Day. In the morning, *Preliminary Drive* of 2-3 hrs. (circular tours, see p. 243). Down Corso Umberto Primo to Piazza Venezia; then to the Foro Traiano, and by Via Alessandrina (view of the Forum of Augustus) and Via Bonella to the Forum Romanum; past the Colosseum,

and through Via di San Giovanni in Laterano to the Piazza in front of the church; then by Via Merulana, Santa Maria Maggiore, Via Agostino Depretis, and Via Nazionale back to Piazza Venezia; next by Corso Vittorio Emanuele to Via di Torre Argentina; through the latter to the Ponte Garibaldi; across that bridge to Trastevere, past Santa Maria in Trastevere; and by the Lungara to Piazza di San Pietro; lastly across the Ponte Sant' Angelo, and through the Corso Vittorio Emanuele and Via d'Aracœli to the Piazza d'Aracœli at the foot of the Capitol, where the cab is dismissed. Ascend on foot to the *Piazza del Campidoglio* (p. 294), visit the tower of the *Senators' Palace* (p. 295) and *Capitoline Museum* (p. 295) and the *Palazzo dei Conservatori*, with the *Mussolini Museum* (p. 297). Evening on the *Pincio* (p. 257).

2ND DAY. *St. Peter's* (p. 333); *Vatican* (picture-gallery; p. 339); *Museo Petriano* (p. 337). — Walk from *Sant' Onofrio* (p. 357) through the *Passeggiata Margherita* (p. 362) to *San Pietro in Montorio* (p. 361), and there await the sunset. — Back by tram from Porta San Pancrazio (Pl. A, 6).

3RD DAY. *Roman Forum* and *Palatine* (pp. 302, 309); *Fora of the Emperors* (p. 313); *San Pietro in Vincoli* (p. 277); *Colosseum* (p. 315); *Arch of Constantine* (p. 317).

4TH DAY. *Vatican Museum of Antiquities* (p. 341), *Library* (p. 347), *Appartamento Borgia* (p. 348), *Sistine Chapel* (p. 354), *Raphael's Stanze and Logge* (pp. 349, 353), and *Tapestries* (p. 357); *Castel Sant' Angelo* (p. 331). — By tramway to the *Ponte Molle* (p. 363).

5TH DAY. *Piazza Colonna* (p. 279); *Piazza di Pietra* (p. 279); *Pantheon* (p. 285); *Santa Maria sopra Minerva* (p. 286); *Piazza Navona* (p. 287); *Santa Maria dell' Anima* (p. 288); *Santa Maria della Pace* (p. 288); *Sant' Agostino* (p. 288); *Museo di Villa Giulia* (p. 263); grounds of the *Villa Borghese* (p. 260).

6TH DAY. *Santa Maria degli Angeli* (p. 267) and *Museo delle Terme* (p. 267); *Piazza* and *Palazzo Barberini* (pp. 259, 264); *Piazza del Quirinale* (p. 266); *Sant' Agnese Fuori* (p. 265).

7TH DAY. Antiquities and paintings in the *Casino Borghese* (p. 260); *Galleria d'Arte Moderna* (p. 262); *Santa Maria del Popolo* (p. 256).

8TH DAY. *Lateran* (museum, church, and baptistery; pp. 326, 327); *San Clemente* (p. 324); *Santa Maria Maggiore* (p. 274) and *Santa Prassede* (p. 275); *San Lorenzo Fuori* (p. 275).

9TH DAY. *Galleria Corsini* (p. 358); *Villa Farnesina* (p. 358; Mon., Wed., and Fri. only); *Santa Maria in Trastevere* (p. 360); back across the Isola Tiberina (p. 293); *Theatre of Marcellus* (p. 293); *Porticus of Octavia* (p. 293); *Fontana delle Tartarughe* (p. 292); *Palazzo Farnese* (p. 292); *Cancelleria* (p. 290); *Palazzo Massimi* (p. 290).

10TH DAY. *Gesù* (p. 289); *Galleria Doria-Pamphili* (p. 280; Tues. and Fri.); *Museo Barracco* (p. 291; Tues. and Fri.); Piazza Bocca della Verità and the two antique *Temples* (p. 318), the opening of the *Cloaca Maxima* (p. 317), and *Santa Maria in Cosmedin* (p. 318); *Janus Quadrifrons* and *San Giorgio in Velabro* (p. 317); walk across the *Aventine* (Santa Sabina, p. 319); *Pyramid of Cestius* (Protestant Cemetery, p. 320); tram to *San Paolo Fuori* (p. 320) and back.

11TH DAY. *Santa Maria in Aracœli* (p. 301); *Museo del Palazzo di Venezia* (p. 282); *Galleria Colonna* (p. 284; Tues., Thurs., Sat.); *Baths of Caracalla* (p. 322); *Via Appia* (pp. 321, 364) and *Catacombs of San Callisto* (p. 365).

Before arranging the day's programme the visitor should consult the following time-table (p. 248). Some of the above days may seem over-full, but omissions and modifications may easily be made. Motor-cabs, trams, and buses should be used as far as possible. Three days more should be devoted to revisiting the collections in the Vatican, the Capitol, and the Thermæ. Lastly, a day should be devoted to the *Alban Hills* (p. 368), another to *Tivoli* (p. 374), and a whole afternoon to the baths and excavations at *Ostia* (pp. 379, 382). These excursions are best made on Sundays, though the trains are often full, as at Rome the collections are

Time Table for Museums, Excavations, Villas, etc.

The columns headed by the days of the week give the winter time-table, the column on the right the summer one. Days and hours of admission are subject to frequent alteration. For the holidays on which the collections are closed, see p. 250. Comp. also 'The Monthly Pocket Guide to Rome'.

	Sun. and holidays	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	
Accademia di San Luca (p. 313)	—	10-2	10-2	10-2	10-2	10-2	10-2	4 *L.*; May-Sept. 9-1. Closed in August.
Barberini, Galleria (p. 264)	—	10-4	10-4	10-4	10-4	10-4	10-4	3 *L.*; closed July 1st to Sept. 15th.
Barracco, Museo (p. 291; municipal)	—	—	10-4	—	—	10-4	—	Free; comp. p. 291.
Borghese, Casino (p. 260; national)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	8 *L.*; Sun. free. May-Sept. week-days 12-6.
Capitoline Museum (p. 295), *Palace of the Conservatori* (p. 297), *Museo Mussolini* (p. 298), and *Tabularium* (p. 302; all municipal)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	5 *L.* (inclusive ticket); Sun. free. The Tabularium is closed on Sun.
Castel Sant' Angelo (p. 331; national)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	6 *L.*; Sun. free.
Catacombs (p. 364)	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	Some 3 *L.*, others free. Closed at midday.
Colonna, Galleria (p. 284)	—	—	10-3	—	10-3	—	10-3	2 *L.* In summer 10-12.
Corsini, Galleria (*Gall. d'Arte Antica*, p. 359; national)	10-1	9-3	9-3	9-3	9-3	9-3	9-3	5 *L.*; Sun. free. In summer week-days 8-2.
Doria-Pamphili, Galleria (p. 280)	—	—	10-12.30	—	—	10-12.30	—	Free. Closed in July and August.
Farnesina, Villa (p. 358)	—	10.30-1	—	10.30-1	—	10.30-1	—	2 *L.*
Forum Romanum (p. 302; national)	10-1	Nov. 16th-Feb. 15th 10-6.—Feb. 16th-March 15th 9.30-5.30.—March 16th-April 15th 9-5.—April 16th-May 15th 9-1 & 3-6.—May 16th-Aug. 15th 8.30-12.30 & 3.30-7.30.—Aug. 16th-Sept. 15th 8.30-12.30 & 2.30-6.30.—Sept. 16th-Oct. 15th 9-5.—Oct. 16th-Nov. 15th 9.30-5.30						8 *L.*; Sun. free.

	(Sun.)	(Mon.)	(Tues.)	(Wed.)	(Thurs.)	(Fri.)	(Sat.)	
Galleria Nazionale d'Arte Moderna (p. 262; national)	10-1	9-3	9-3	9-3	9-3	9-3	9-3	5 *L.*; Sun. free. May-Sept. week-days 8-2.
Lateran Museum (p. 327; papal)	9-2	9-2	9-2	9-2	9-2	9-2	9-2	Reopened in 1928; old adm. fee 2 *L.*
Medici, Villa (p. 257)	—	—	—	1-4	—	—	1-4	Free. March-May week-days 2-6; closed May 15th-Oct. 1st.
Museo Nazionale delle Terme (p. 267; national)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	8 *L.*; Sun. free.
— *del Palazzo di Venezia* (p. 282; national)	—	10-1	10-1	10-1	10-1	10-1	10-1	Permit, see p. 282.
— *Petriano* (p. 337; papal)	—	9-2	9-2	9-2	9-2	9-2	9-2	Closed in 1927. 2 *L.*
— *preistorico-etnografico Pigorini* (p. 280; national)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	3 *L.*; Sun. free.
— *di Villa Giulia* (p. 263; national)	10-1	10-4	10-4	10-4	10-4	10-4	10-4	5 *L.*; Sun. free.
Palace of the Conservatori and *Museo Mussolini*, see Capitoline Museum.								
Palatine (p. 309; national)	Same times of admission as to the Forum Romanum							10 *L.*; Sun. free.
Quirinale, Reale Palazzo del (p. 266)	1-4	—	—	—	1-4	—	—	Free (permit, see p. 266). In summer 10-1.
St. Peter's, Dome (p. 337)	—	10-12	10-12	10-12	10-12	10-12	10-12	3 *L.*, lift 5 *L.* In summer 9-1.
Tabularium, see Capitoline Museum.								
Thermæ of Caracalla (p. 322; national)	10-1	Oct.-Jan. 9-5. — Feb. 9.30-5.30. — March 10-6. — April 9-1 & 2.30-6.30. — May 9-1 & 3-7. — June-Aug. 9-1 & 3.30-7.30. — Sept. 9-1 & 2.30-6.30						5 *L.*; Sun. free.
Vatican — Picture Gallery (p. 339)	—	9-2	9-2	9-2	9-2	9-2	9-2	2 *L.*
Vatican — Antiques (p. 341), Library (p. 347), Appartamento Borgia (p. 348), Raphael's Stanze and Logge (p. 349), Sistine Chapel (p. 354), and Tapestries (p. 357)	—	9-2	9-2	9-2	9-2	9-2	9-2	5 *L.* (inclusive); free on the last Sat. in the month.

either closed or overcrowded and the churches unsuitable for sightseeing on account of divine service.

The Churches of *San Pietro* (p. 333), *San Giovanni in Laterano* (p. 326), *Santa Maria Maggiore* (p. 274), *San Paolo Fuori* (p. 320), *San Lorenzo Fuori* (p. 275), *Santa Croce in Gerusalemme* (p. 277), and *San Sebastiano* (p. 366) are open all day. The others are usually closed from 12 to 3. For admission to small and remote churches application has often to be made to the sacristan.

The State Collections and Excavations are closed on national holidays (p. xxiii) and on Maundy Thursday (Giovedì Santo), June 29th (SS. Peter and Paul), and Nov. 11th (the king's birthday). — The Municipal Collections are closed entirely only on New Year's Day, Easter Sunday, Constitution Day (p. xxiii), Sept. 20th, Nov. 1st, and Christmas Day; on other national holidays they are open till one. — The Papal Collections are closed on Sundays, the church festivals mentioned above, Feb. 12th (the pope's coronation day), March 19th (St. Joseph), in Holy Week from Maundy Thursday onwards, July 11th (the pope's name-day), Nov. 2nd (All Souls), Dec. 8th (Immaculate Conception), Dec. 26th (St. Stephen), and Dec. 27th (St. John the Evangelist).

Rome, Latin and Italian *Roma*, known even in antiquity as 'the Eternal City', once the metropolis of the ancient world, afterwards that of the spiritual empire of the popes, and since 1871 capital of the kingdom of Italy, is situated in an undulating volcanic plain extending from Capo Linaro to the Monte Circeo, about 85 M., and from the Apennines to the sea, 25 M. The *Tiber* (Italian *Tévere*), the largest river in the Italian peninsula after the Po, intersects the city from N. to S. in three great bends, about 120 yds. wide and 16-18 ft. deep. It is spanned by fifteen bridges and an iron foot-bridge, and has been canalized since 1880. The city proper lies on the left bank of the Tiber, where rise the 'Seven Hills' of ancient Rome: the *Capitoline* (165 ft.), *Quirinal* (170 ft.), *Viminal* (180 ft.), *Esquiline* (175 ft.), *Palatine* (165 ft.), *Aventine* (150 ft.), and *Cælius* (165 ft.). Deserted for centuries, these have only recently begun to be reoccupied. In the middle and later ages almost the only inhabited part of the city was the plain of the *Campus Martius*, extending between the river and the hills. The *Pincio* (165 ft.), to the N. of the Quirinal, and the hills on the right bank of the Tiber, the *Vatican* (197 ft.) and *Janiculum* (275 ft.), did not originally belong to the city, but ever since the time of Augustus they have been occupied by a populous suburb. — The Population, which at the dawn of the 2nd cent., when the Roman empire was in its prime, was reckoned at a million, was only about 55,000 at the beginning of the 16th century. At the close of the papal rule in 1870 it amounted to 221,000; it increased to 663,848 in 1921 and to 800,000 at the end of 1926. — A brick wall, built between A.D. 271 and 276, and restored in many places, encircled Imperial Rome, but new quarters have sprung up beyond it in every direction.

The foundation of Rome is usually dated from April 21st, 754 B.C., but the city may claim greater antiquity as a town of the Latins,

which was no doubt of importance owing to its situation on the then navigable Tiber. The *Palatine* and the *Quirinal*, and the intervening *Forum*, dominated by the *Capitol*, are the oldest part. The first wall of any importance, afterwards replaced by the *Servian Wall*, of which traces still remain, was built in the time of the ancient kingdom. To this period belong also the *Temple of Jupiter Capitolinus*, the *Circus Maximus*, between the Palatine and Aventine, the *Cloaca Maxima*, built to drain the Forum, and the *Carcer Mamertinus*. After its destruction by the *Gauls* in 390 Rome was rebuilt and began that extension of her power which was to make her the mistress of the world. The first aqueduct and the first paved road *(Aqua* and *Via Appia)* were due to *Appius Claudius* (312), and the first court of justice *(Basilica Porcia)* to *M. Porcius Cato*, in 185. In works of public utility, such as bridges, aqueducts, and basilicas, the practice grew up of making vaults from stone fragments joined together by mortar and faced by hewn stones (later by bricks), and this was one of the greatest architectural improvements introduced by the Romans. Towards the close of the republic the palaces of the wealthy were growing more luxurious, but it was Augustus (27 B.C.-A.D. 14), who first entirely transformed the city. To his reign belong the buildings in the Campus Martius (p. 250), where the *Mausoleum*, the *Theatre of Marcellus*, and the *Porticus of Octavia* are memorials of his dynasty. To the ancient Forum were added the *Basilica Julia;* to the N. of it arose the magnificent *Forum of Augustus* with the *Temple of Mars;* and the *Domus Augustiana* was erected on the Palatine. On the Esquiline, till then a burial-ground, streets and villas sprang up. Augustus might well boast of having found Rome of brick and left it of marble, as more and more frequently walls were encrusted with marbles from every part of the empire. The great fire, which broke out in the reign of Nero (54-68) in A.D. 64, reduced the greater part of Rome to ashes and gave rise to the rebuilding of the houses in regular streets. From the Flavian Dynasty (69-96) date the *Colosseum*, the *Arch of Titus*, and many parts of the imperial palaces on the *Palatine*. Nerva (96-98) and Trajan (98-117) adorned their capital with the splendid fora (including *Trajan's Column*) named after them. The superb dome of the *Pantheon* dates from the reign of Hadrian (117-138). Under the peaceful sway of their successors, Antoninus Pius (138-161) and Marcus Aurelius (161-180), Rome reached the zenith of her civic development. Then followed a brief period of inaction. But soon the assaults of the barbarians on the frontiers of the empire, growing ever more formidable, and the ceaseless internal revolutions and changes of rulers, brought about the inevitable fall. The dawn of the 3rd century saw indeed the erection of great buildings by Septimius Severus (193-211) and Caracalla (211-217), but it is significant that Aurelian (270-275) built a huge wall (p. 255) round the city, which for five centuries had

never seen an enemy at its gates. The last emperors resident in Rome, Diocletian (284-305) and Constantine the Great (306-337; sole emperor from 324 onwards), have also left monuments of their reigns in the most imposing of the basilicas and vast Thermæ; but after the removal of the seat of empire to Byzantium and Milan Rome slowly sank into the comparative insignificance of a provincial town.

As the Romans borrowed their forms of architectural decoration from the Greeks, so, from the close of the republican period onwards, they embellished their city, mistress of the world, with Greek statuary and reliefs. The classic types of Hellenic art were repeated at Rome, at first by foreign, and afterwards by native artists, with modifications adapted to the period, especially for decorative purposes, while the most celebrated creations of Greek sculptors were copied in bronze and marble. Originals of the archaic and archaistic periods (such as the 'Ludovisi Throne' in the Thermæ Museum, and the sculptures in the archaic rooms of the Palazzo dei Conservatori) are indeed rare, but numerous copies convey some idea of the masterpieces executed in the golden prime of statuary. *Phidias*, the greatest sculptor of antiquity, is represented in Rome only by a replica of a colossal head of Athena (p. 270) and by a large copy of his Parthenos (p. 268); but the originals of other works may be traced to the select circle of his pupils (pp. 270, 264), while the 'Doryphorus', the most famous work of his contemporary *Polycletus* of Argos, survives in several copies (pp. 347, 402). Polycletus is admired for the harmonious proportions of his figures. The ability of 5th cent. sculpture to portray natural life in motion is seen in reproductions of works by the Attic master *Myron*, as, for example, in his 'Discobolus' (p. 271) and 'Marsyas' (p. 328). The spirit of a somewhat remoter past animates the 'Diana of Ariccia' (p. 268) and the 'Racing Girl' of the Vatican (p. 342). After the Peloponnesian wars arose other masters who excelled in portraying moving and sensuous forms, and who are not unknown in Rome. Copies of the 'Aphrodite', the celebrated 'Resting Satyr', and the 'Apollo Sauroctonus' of *Praxiteles* are to be found in the Roman collections (pp. 297, 295, 344); the 'Venus of Cyrene' (p. 269) was copied from an original of about the same period. The 'Fugitive', in the Vatican (p. 345), belonging to the group of 'Niobe' (p. 184), is an original work by a somewhat later sculptor. *Lysippus*, the first sculptor of the time of Alexander the Great, executed the 'Apoxyomenos' (p. 345); the 'Maid of Anzio' (p. 271) belongs to his school and the 'Youth of Subiaco' (p. 271) is closely related to it. The 'Apollo Belvedere' (p. 345) has been attributed to the Attic sculptor *Leochares*, a notable contemporary of Lysippus. After the decline of art in Hellas proper there arose the new schools of the Hellenistic period, of which the *Alexandrian School* is represented by the 'Nile' in the Braccio Nuovo (p. 347), the *Pergamenian School* by the 'Gauls' in the Capitol and the Museo Boncompagni (pp. 295, 268), and the *Rhodian School* by the 'Laocoon' (p. 345). Another characteristic work of the Alexandrian period is the 'Ludovisi Medusa' (p. 268). — Towards the end of the Hellenistic epoch *Pasiteles* founded an eclectic school at Rome, modelled on the severer archaic style (thus 'Orestes and Electra', p. 269; somewhat later, 'Ludovisi Juno', p. 268). This imitation of early Greek art was continued in the 2nd and 3rd centuries. The most interesting original works of Roman sculpture were portraits, of which those still preserved in the museums here cover five centuries. The virile self-consciousness of the nation asserts itself in the reliefs in honour of Roman victories (*Arch of Titus*, *Trajan's Column*, etc.). Lastly, the mechanical and conventional art of the imperial epoch has crowded the museums with figures of gods and heroes; and in particular the sarcophagi of the 2nd and 3rd cent. were embellished with reliefs of scenes from Greek mythology. — The rich collections of vases exemplify the excellence of antique drawing, while admirable specimens of the art of mural painting in the Augustan age were found in the House of Livia (p. 310) and in the Farnesina gardens (p. 358).

Christianity, which gained its first converts at Rome in the middle of the 1st cent., continued, despite repeated attempts to suppress it in the 3rd cent., culminating in Diocletian's persecution in 303, to maintain itself against the political forces arrayed against it by a declining paganism. In 313 an edict of Constantine the Great proclaimed equal rights for all religions (see p. 364); in 382, in spite of the opposition of part of the Roman aristocracy, the altar of Victoria was removed from the senate-hall; and in 408 the ancient religion was deprived by a law of Honorius of all its temporal possessions. Hence the beginning of a new period in the history of the city. The temples were destroyed, and their columns and other materials used in the erection of Christian basilicas. At a later period the temples themselves were often converted into churches, which increased rapidly in number. At the end of the 5th cent. Rome possessed twenty-five parish churches *(tituli)* besides five patriarchal churches, presided over by the pope and forming a community to which all believers throughout the world were considered to belong. Besides the five patriarchal churches *(San Giovanni in Laterano, San Pietro, San Paolo, San Lorenzo,* and *Santa Maria Maggiore) Santa Croce in Gerusalemme* and *San Sebastiano,* erected over the catacombs of the Via Appia, enjoyed special veneration. These were the 'Seven Churches of Rome', to which pilgrims flocked from every part of Western Christendom. These and other churches were adorned with mosaics, with inlaid choir-screens and pulpits, with metal candelabra and crucifixes, and frequently with mural paintings; and this style of decoration, in admirable taste and excellently executed, remained long unchanged.

The depopulation of the Campagna proceeded apace in the 4th cent., and malaria extended its sway from the coast into the interior. The barbarian irruptions aggravated the misery of the people, and Rome was twice pillaged: in 410 by the Goths under Alaric, and in 455 by the Vandals under Geiseric. But the tradition, indelibly attaching to Rome, of the great struggles and victories of Christianity, saved the city from total destruction. The transformation of Pagan into Christian Rome was accompanied by the gradual development of the Papacy into the supreme spiritual power in the West. Leo the Great (440-461) and Gregory the Great (590-604) may be regarded as the chief authors of this policy. In 727 the Longobard king *Liutprand* presented Sutri, which had been captured by him, to the pope, and thus laid the foundation of the States of the Church. In 755, on the invitation of the pope, the Frankish king *Pepin* repaired to Italy and put an end to the Byzantine supremacy. It is not known whether that monarch actually fulfilled his promise of making over the Exarchate of Ravenna to the successor of St. Peter, but the temporal power of the popes and their supremacy at Rome certainly date from that period. On Christmas Day, 800, *Charlemagne* was

crowned by Leo III. (795-816), and the 'Holy Roman Empire' was inaugurated, which for ten centuries, throughout the middle ages, upheld the name at least of the Roman Empire.

Leo IV. (847-855) enclosed the Vatican quarter and St. Peter's with a wall as a protection against the ravages of the Saracens. These enemies were at length subdued by John X. (914-928), but the city was repeatedly besieged and captured by German armies during the contest for the imperial crown. Internal feuds meanwhile converted the city into a number of fortified quarters with castellated houses, for which the old buildings supplied the material.

The increasing civic and national troubles caused Clement V. (1305-14) to transfer the papal Curia to Avignon in 1309, where it remained till 1377. Meanwhile Rome was governed by Guelphs or Ghibellines, Neapolitans or Germans, Orsinis or Colonnas, and for a short time *Rienzi* (*Cola di Rienzo;* 1347) even succeeded in restoring the ancient republic.

The return of Gregory XI. (1370-78) to Rome in 1377 marks the dawn of a happier era. After the close of the papal schism (1378-1417) vast sums of money flowed into the papal coffers from the whole of Western Christendom, and the great revival or 'Renaissance' of literature and art found encouragement at the papal court. In particular Nicholas V. (1447-55) vied with the Medici (p. 173) in his munificent patronage of architecture and humanistic learning. He and his successors Paul II. (1464-71) and Sixtus IV. (1471-84) invited many Tuscan architects, painters, and sculptors, but to Julius II. (1503-13), the illustrious founder of the Papal States proper, belongs the glory of having retained in Rome *Bramante, Michelangelo,* and *Raphael,* the three great masters of the cinquecento (16th cent.), in whom the art of the Renaissance culminates. To his successor Leo X. (1513-22), of the house of Medici, he left a splendid heritage, which Leo was careful to improve. To this period belong the architects *Baldassare Peruzzi* and the younger *Antonio da Sangallo.*

From the sack of Rome ('Sacco di Roma') by the troops of the Constable de Bourbon in 1527 the city made a fairly rapid recovery. The popes of the counter-Reformation reverted from humanism to more strictly religious conceptions, especially the ardent Paul IV. (1555-59). The first baroque building, the Palazzo Farnese, was evolved by Michelangelo in 1546. At the close of the century Sixtus V. (1585-90), the gifted and energetic reorganizer of the Papal States, caused many fine buildings to be erected by his architect *Domenico Fontana.* In the 17th cent. the baroque style reached its climax under *Carlo Maderna, Lorenzo Bernini* of Naples, the most influential artist of his time, and his rival *Francesco Borromini.* To them are due those grandiose churches and palaces whose noble proportions and picturesque appearance are still characteristic of

the architecture of Rome. The same ostentatious spirit that inspired them is reflected in the emotional sculptures which fill the Roman churches by the score. In painting, however, there were two schools in marked antagonism, the naturalistic *(Caravaggio)* and the eclectic *(Annibale Carracci, Domenichino, Guido Reni, Guercino,* and, later, *Carlo Maratta).* Subsequently, *Canova* produced here the first monumental sculptures in the neo-classical style.

During the last century of the temporal power of the popes Rome's economic importance and artistic energy were on the wane. Notwithstanding this, the city became more than ever the goal of artists and connoisseurs of every nation, anxious to imbibe the atmosphere of classical art, especially after *J. J. Winckelmann* had written here his history of Greek art (c. 1760). The incorporation of Rome in the kingdom of Italy in 1870 gave a new stimulus to artistic activity and from this event dates the 'Third Rome' (Terza Roma). Many parts of the old town were removed to make way for the regularization of the Tiber and the construction of new streets, and extensive new quarters sprang up. The public buildings and monuments erected from this time onwards (Banca d'Italia, Ministry of Finance, Palazzo di Giustizia, National Monument to Victor Emmanuel), if, for the most part, no happier, architectonically, than contemporary structures in other countries, are stamped at least with a certain cachet peculiar to Rome. But neither in this nor in any other branch of art has modern Italy regained its leading position in Europe. — Since 1926 the municipal administration has been in the hands of a Governatore, who is assisted by two Vicegovernatori and ten Rettori. Extensive alterations in the lay-out of the city are at present in course of execution.

I. Hills to the North and East: Pincio, Quirinal, Viminal, and Esquiline.

The N. and E. quarters form the more modern part of Rome, and their northernmost sections are the chief residential resort of strangers. While the *Pincio*, the northernmost hill in modern Rome, was anciently covered with gardens only, the *Quirinal*, adjoining it on the S.E., is connected with the earliest traditions of Rome. On the Quirinal lay the Sabine settlement whose union with that on the Palatine (p. 309) formed the city of Rome. The *Servian Wall* (p. 251) skirted the N.W. side of the Quirinal, and then turned S.E. and S. behind the Baths of Diocletian and the railway station, enclosing, besides the Quirinal, the *Viminal* (to the S.E.) and part of the *Esquiline*. Aurelian's wall (p. 251) was the first to include the Pincio. In the middle ages this quarter was thinly peopled and formed a single region only, consisting chiefly of vineyards and arable land. In the latter half of the 16th cent. Pius IV. laid out the street from the Piazza del Quirinale to Porta Pia, which is crossed by the main street made by Sixtus V., leading from the Pincio to Santa Maria Maggiore. But the erection of the city into the capital of Italy in 1870 gave a strong impulse to building enterprise, and this quarter has since assumed an entirely new appearance.

A. Piazza del Popolo. Monte Pincio. Piazza di Spagna.

The **Porta del Popolo** (Pl. C, D, 1), the N. gate of Rome, by which most travellers entered the city before the opening of the railways, was built in 1563-65 by Nanni di Baccio Bigio, while the side towards the town was added by Bernini in 1655. The side-passages were added in 1878. — Outside the gate, on the right, is the Villa Borghese (Umberto Primo), see p. 260.

Within the gate lies the oval **Piazza del Popolo** (Pl. C, D, 1; trams and motorbus, see p. 240), laid out in 1816-20 by Giuseppe Valadier of Rome; it is bounded on the E. and W. sides by bow-shaped walls with groups of statues, on the N. by the church of Santa Maria del Popolo. In the centre rises an *Obelisk* (78 ft. in height; with pedestal and cross, 119 ft.), brought by Emp. Augustus from Egypt and placed in the Circus Maximus, and erected here in 1589 by Pope Sixtus V. at the meeting-point of the three streets radiating to the S.: Via del Babuino (p. 258), Corso Umberto Primo (p. 278), and Via di Ripetta. The twin churches of *Santa Maria in Monte Santo* and *Santa Maria dei Miracoli*, one on each side of the Corso, commenced by Rainaldi in 1662 and completed by Bernini and Carlo Fontana, form a worthy entry to the city.

The church of ***Santa Maria del Popolo** (Pl. D, 1), founded in 1099, re-erected in 1472-77, was entirely remodelled in the interior from designs by *Bernini* in the baroque style in 1655-58. It contains many treasures of art, particularly monuments of the 15-17th centuries. The sacristan shows the choir and chapels (1 *L.*).

Right Aisle. 1st and 3rd chapels: paintings by *Pinturicchio*. The 2nd chapel, in the richest baroque style, was built by *Carlo Fontana* c. 1660.

Choir. *Ceiling Frescoes by *Pinturicchio* (1508-9): Coronation of the Virgin, the Four Evangelists, and the Four Fathers of the Church (Gregory, Ambrose, Jerome, and Augustine), in excellent preservation, and long admired for the skilful employment of space. Below are the *Tombs of the cardinals Girolamo Basso della Rovere and Ascanio Sforza, by *Andrea Sansovino*, erected by order of Julius II. (1505-7). Two fine stained-glass windows of the Renaissance.

Left Transept. In the chapel nearest the choir, two *Paintings by *Caravaggio*, Crucifixion of St. Peter and Conversion of St. Paul. — Left Aisle. The *Cappella Chigi (2nd chapel) was built under the direction of *Raphael* for Agostino Chigi (p. 358): on the vaulting of the dome are mosaics by *Luigi della Pace* (1516), from Raphael's cartoons, representing God the Father between the seven planets; Nativity of the Virgin (over the altar), by *Sebastiano del Piombo;* bronze relief, Christ and the Samaritan Woman, by *Lorenzetto;* in the niches, four statues of prophets: by the altar (left) Jonah, designed by *Raphael*, and (right) Habakkuk, by *Bernini;* at the entrance, (left) Daniel, by *Bernini*, and (right) Elijah, by *Lorenzetto*.

The former Augustinian convent connected with the church, where Luther lodged in 1510-11, has been almost entirely removed.

The approaches to the Pincio ascend past the arcaded wall on the E. side. In the first round space are two granite columns from

the Temple of Venus and Roma (p. 309), with modern prows of ships. Halfway up are an antique granite basin, with a fountain, and an equestrian statue of *Victor Emmanuel II.*, under a loggia (1878).

The ***Pincio** (Pl. D, 1), the 'collis hortulorum' of the ancients (p. 255), was called *Mons Pincius* from a palace of the Pincii, an influential family of the later empire. The beautiful grounds were laid out during the Napoleonic period, from 1811 onwards, by Giuseppe Valadier (p. 256). Along the walks are placed busts of famous Italians. Near the S. exit are the bronze monument of the brothers *Cairoli*, who fell in the battles near Rome in 1867 and 1870, by Ercole Rosa, and a memorial of *Galileo*, who was detained by the Inquisition in the Villa Medici (see below) in 1630-33. The *Obelisk* in the centre, by the Casina Valadier (p. 238), is from the tomb of Antinous, where it had been erected by Hadrian. In the E. prolongation of the Viale dell' Obelisco a bridge to the Villa Borghese was built in 1909 (p. 260; lift from the tramway in the Viale del Muro Torto, Pl. D 1). Near the bridge are monuments commemorating heroes in the Great War. The terrace (150 ft.) on the W. side of the Pincio, above the Piazza del Popolo, commands a famous View, impaired by modern buildings, but still embracing the huge dome of St. Peter's. To the right of the Vatican we see Monte Mario, planted with cypresses, and to the left the pines on the Janiculum (Passeggiata Margherita). In the foreground, on the Tiber, which is not itself visible, rises the Castle of St. Angelo. Among the buildings on this side of the river we observe, to the left, the domed churches of San Carlo al Corso and (in the distance) San Carlo ai Catinari, between which we see the flat dome of the Pantheon. Then to the left appears the enormous Victor Emmanuel monument, to the right of which is the upper part of the Marcus Aurelius column in the Piazza Colonna. On the left are the Palatine and (nearer) the royal palace on the Quirinal. — The Pincio is a favourite evening resort (concerts, see p. 244). Prominent among pedestrians is the sacerdotal element. The English and French seminarists are robed in black, the Germans and Hungarians in red, the Scotch wear purple cassocks with a red sash and black cape, the North Americans black cassocks with blue piping and red sash. The gates are closed at nightfall (in midsummer at 11.30 p.m.).

Leaving the Pincio by the S. gate, we enter an avenue of evergreen-oaks in front of the **Villa Medici** (Pl. D, E, 1, 2), and by the fountain obtain a fine view of St. Peter's. The villa, built in the middle of the 16th cent. by Annibale Lippi, came into the ownership of Cardinal Alessandro de' Medici (afterwards Pope Leo XI.) in 1605. Since 1803 it has been the seat of the French Academy of Art (adm., see p. 249). The garden, one of the finest in Rome, is entered by the iron gate (apply to the keeper). Ancient reliefs are built into the garden-façade. From the terrace (door opened for

a consideration) we enter the Boschetto, from the highest point of which, the Belvedere, an extensive view is enjoyed.

The street ends in the Piazza della Trinità (Pl. E, 2), where rise an *Obelisk* and the church of **Santissima Trinità de' Monti,** with a Gothic choir, built in 1495, devastated during the French Revolution, and restored in 1816 by Louis XVIII. of France. The church belongs to the adjacent convent of the Dames du Sacré-Cœur, and contains an altar fresco of the Descent from the Cross by Daniele da Volterra (1541; in the second chapel on the left). — To the S.E. from the piazza run the Via Sistina (p. 259) on the left, and the Via Gregoriana on the right, while the ***Scala di Spagna,** in front of us, built in the baroque style in 1723-26 by *Francesco de Sanctis,* with its picturesque alternation of ramps and steps, descends to the Piazza di Spagna. At the foot of the steps, on the left, is the *Keats-Shelley Memorial House,* where Keats died in 1821, with souvenirs of both poets (open daily 10-1 and 4-6; 2 *L.*).

The **Piazza di Spagna** (Pl. D, E, 2; 80 ft.; trams and motorbus, see p. 240), so named after the Palazzo di Spagna (see below), lies in the centre of what was the strangers' residential quarter in the 17-19th cent. (now partly superseded by the Ludovisi quarter, p. 259), and contains travel agencies, foreign bookshops, hotels, tea-rooms, etc. At the foot of the steps is the fountain of *La Barcaccia* by Pietro Bernini, shaped like a war-vessel (1627-29). A little to the N.E., at the end of the Vicolo del Bottino, is a lift (ascensore; 20 c., down 10 c.) ascending to the Pincio, its exit being to the W. of Santissima Trinità. Opposite the steps begins the *Via Condotti,* leading to the Corso Umberto Primo (p. 278). To the N.W. the *Via del Babuino,* with the church of *All Saints* (p. 244), designed by G. E. Street and opened in 1887, leads to the Piazza del Popolo (p. 256). To the S.E. runs the *Via Due Macelli,* continued by a tunnel (p. 272), to the Via Nazionale. — In the S. prolongation of the Piazza di Spagna rises, on the right, the *Palazzo di Spagna* (Pl. E, 2), which has been the seat of the Spanish Embassy to the Vatican since the 17th century. In front of it stands the *Column of the Immacolata,* erected in 1854 in memory of the dogma of the Immaculate Conception. — To the S. is the *Collegio di Propaganda Fide* (Pl. E, 2), founded in 1622 for the propagation of the Catholic faith, where pupils of many nationalities are educated as missionaries. The short façade is by Lorenzo Bernini (1627); the long façade (on the W.) is by Borromini (1646-66) and is typical of his style.

We follow the Via di Propaganda, passing the domed baroque church of *Sant' Andrea delle Fratte* (Pl. E, 3), with a façade of 1826 and a bold campanile by Borromini (1654-65), and the Via del Nazareno (Pl. E, 3) to the Via del Tritone (p. 279). Beyond the latter, further S., the Via della Stamperia brings us to the

ROMA
Parte Settentrionale
1:35.000
0 300 600 900
Metri
Civita Castellana
Viale del Vaticano
Barriera
Tiro a Segno
Porta Mta Antenna
Antemnae
P.ta Salario
Ponte Milvio
Ponte Molle
Via Flaminia
S.Andrea
Tribune
Ippodromo dei Parioli
Villa Glori
Monum.
Arquia Acetosa
Villa Savoia
(Villa Ada)
Casa di Priscilla
V. Chigi
V. Signorini
V. Catalucci
S.Filippo
Via Cassia
Via Clodia
Via Flaminia Nuova
Via Cassia Nuova
Via Flaminia Antica
Via Salaria
Via Nomentana
Via Pinciana
Via Salaria Nuova
Via Po
Via Tevere
Via Ripetta
Via Cola di Rienzo
Via Guido Reni
Via Trezza
Via Cassiodoro
Via Paisiello
Via Parioli
Via Bertoloni
Via Flaminia Vecchia
Via Virgo
Via Veneto
Via Lucullea
Via Boncompagni
Via Nazionale
Via Quattro Fontane
Via Venti Settembre
Via Goito
Via Magenta
Via Solferino
Via Milazzo
Via Cavour
Via Principe Amedeo
Via Gaeta
Via Torino
Via Nazionale
Via Depretis
Via Genova
Via Milano
Via Palestro
Via Volturno
Via Napoli
Via Firenze
Via Mazzini
Via Cernaia
Via Castelfidardo
Via Marsala
Via Calabria
Via Piemonte
Via Sicilia
Via Lucania
Via Basilicata
Via Abruzzi
Via Molise
Via Puglie
Via Campania
Via Sardegna
Via Lombardia
Via Emilia
Via Romagna
Via Toscana
Via Umbria
Via Marche
Via Liguria
Via Piceno
Via Sannio
Via Frentani
Via Dalmazia
Via Istria
Via Venezia Giulia
Via Trentino
Via Alto Adige
Via Tripolitania
Via Cirenaica
Via Libia
Via Eritrea
Via Somalia
Via Etiopia
Via Amba Aradam
Via Ostiense
Via Appia Nuova
Via Appia Antica
Via Ardeatina
Via Cristoforo Colombo
Via Laurentina
Via Ostiense
Via Portuense
Via Aurelia
Via Aurelia Antica
Via Cassia
Via Flaminia
Via Nomentana
Via Tiburtina
Via Prenestina
Via Casilina
Via Labicana
Via Tuscolana
Via Appia Nuova
Via Appia Antica
Via Ardeat

***Fontana di Trevi** (Pl. E, 3), the grandest of the Roman fountains, probably designed by *Bernini* and erected by *N. Salvi* in 1732-62 against the end of the Palazzo Poli. In the central niche is a figure of Neptune; in the side-niches are Health and Fertility; in front is a large basin. The church of *Santi Vincenzo ed Anastasio* in this piazza has a striking baroque façade by the younger Martino Lunghi (1650). — The street opposite the fountain leads S. to the Piazza and Via Pilotta, where the Palazzo Colonna (p. 284) is situated. The Via delle Muratte runs S.W. from the fountain to the Corso Umberto Primo (p. 278).

B. Via Sistina. The Ludovisi Quarter. Villa Borghese and Valle Giulia.

The Via Sistina (Pl. E, 2, 3; p. 258), a fine straight street laid out by Pope Sixtus V., descends S.E. into the hollow between the Pincio and the Quirinal, passes the Piazza Barberini, then, with its continuation the Via Quattro Fontane (see p. 264), crosses the hills of the Quirinal and the Viminal, and ends, as the Via Agostino Depretis (p. 273), on the Esquiline at the church of Santa Maria Maggiore (p. 274), which is a conspicuous object from the higher points on this line of streets. The *Casa Zuccari* (1592), at the beginning of the Via Sistina, on the right, now occupied by the *Biblioteca Hertziana* (p. 245), contains well-preserved frescoes by F. Zuccaro. — The Via Francesco Crispi runs to the left, past the *Villa Malta* (Pl. E, 2), belonging to Prince Bülow, and is continued by the Via di Porta Pinciana to the Porta Pinciana, which marks the limit of the Ludovisi Quarter (see below).

At the point where the Via Sistina and Via del Tritone (p. 279) converge lies the Piazza Barberini (Pl. F, 3), adorned with the ***Fontana del Tritone**, by *Bernini* (1640), with a Triton blowing a conch.

The broad Via Vittorio Véneto (Pl. F, 2) winds up the hill to the N., traversing the **Ludovisi Quarter**, laid out in 1885 on the grounds of the former Villa Ludovisi, and now favoured by visitors as a residential district. At the very beginning of the street, on the right, are the *Bee Fountain*, by Bernini (1644), re-erected here in 1925, and the Capuchin church of *Santa Maria della Concezione* (Pl. F, 2), of 1624, with a St. Michael by Guido Reni (1st chapel, right) and four subterranean burial-chapels lined with the bones of over four thousand friars. The imposing *Palazzo Margherita*, built in 1886-90 by G. Koch, the former residence of the Queen-Dowager Margherita (d. 1926), now belongs to Crown Prince Umberto. Here in ancient times lay the gardens of Sallust. In the Via Lombardia, the second side street on the left, is the *Casino dell' Aurora* (Pl. E, 2; no adm.), a garden-house belonging to the former Villa Ludovisi, with ceiling-frescoes by Guercino (1620).

The Via Vittorio Véneto ends, like the Via di Porta Pinciana (p. 259), at the *Porta Pinciana* (Pl. E, F, 1). Beyond it, the Via Pinciana runs N.E. along the Villa Borghese (see below), which may be entered here and at a point opposite the Via Sesia. From the Porta Pinciana the Corso d'Italia (Pl. F, H, 1) runs E. to the Porta Salaria and Porta Pia (p. 265), skirting a well-preserved section of the wall of Aurelian. The modern **Salario** and **Pincio Quarters** (trams, see p. 240) lie to the N., grouped round the *Villa Albani* (N. Pl. D, 3), which was built by Cardinal A. Albani (p. 264) in 1758 and contains a valuable collection of antiquities belonging to Prince Torlonia (adm. by permit). The principal streets in these two quarters are the Via Po, Via Salaria (N. Pl. D, 2, 3), and the *Viale della Regina* (Pl. I, 1 and N. Pl. D, 3), renamed Viale Regina Margherita in 1926. This last street is continued to the N.W. by the *Viale dei Parioli* (N. Pl. A, C, 2, 1; see p. 363), which traverses the N. quarter of that name, in course of erection on the hills beyond the Villa Borghese.

Just outside the Porta del Popolo (p. 256), to the right, is the entrance to the ***Villa Borghese,** officially the *Villa Umberto Primo* (Pl. D, E, F, 1), founded by Cardinal Scipio Borghese, nephew of Pope Paul V., in the early 17th cent., and in possession of the family till 1902. It was then purchased, along with its art-collections, by the state, and its grounds were transformed into a public park (open till sunset). Other entrances on the Pincio (Pl. D, 1; p. 257), outside the Porta Pinciana (Pl. E, 1; see above), in the Viale Giuseppe Rossini (Giardino Zoologico; N. Pl. B, C, 3; p. 262), and in the Valle Giulia (N. Pl. B, 3; p. 262). The shady grounds contain a number of ornamental erections, fountains, and monuments. The *Piazza di Siena,* to the W. of the Casino, is a kind of stadium where races and games are held; near its S.E. end are a fountain with sea-horses, and a statue of *Umberto I.* on horseback, by Calandra (1926). Farther W. are the *Giardino del Lago,* formerly Prince Borghese's private garden, and on its S.W. border, a statue of *Victor Hugo* (1905). At the W. entrance to the park is the *Istituto Internazionale di Agricoltura* (Pl. D, 1), and on the E. margin of the riding ground (Galoppatoio) stands a monument to *Goethe,* by Eberlein (1904), presented by Emp. William II. A little to the S.E. is the Restaurant Casina delle Rose (p. 238).

The **Casino** (N. Pl. C, 3), containing the art-collections of the Borghese, was erected c. 1615 by Giovanni Vasanzio (Jan van Santen) and richly decorated in the interior with marbles and frescoes in 1782. On the ground-floor is a *Collection of Sculptures,* including several early works by Bernini, and on the first floor the *Picture Gallery,* the finest in Rome next to that of the Vatican, Raphael, Titian, Correggio, and Roman baroque painters being admirably represented. Illustrated guide $3^1/_2$ *L.*; adm., see p. 248.

Sculptures. — Vestibule I ('Atrio'), with the ticket-office and a number of antique sculptures. — Saloon II ('Salone'), with a ceiling-painting by *Mariano Rossi;* on the floor, antique mosaic with gladiatorial and wild-beast combats. — Room III (to the right). In the centre, **Canova*, Pauline Borghese, sister of Napoleon, as Venus (p. 265; 1807), the most famous ideal portrait of the Empire period; CCLXXI. *Houdon*, John the Baptist (plaster model); on the walls, Roman reliefs. — Room IV. In the centre, *LXXVII. David with the sling, an early work by *Bernini*. — Room V. In the centre, *CV. Apollo and Daphne, by *Bernini* (1623); by the window-wall, 14. *Cigoli*, Joseph and Potiphar's wife. — Room VI. ('Galleria'), with splendid marble-incrusted walls. Busts of emperors, in the baroque style; in the centre, *Bernini*, Rape of Proserpine; by the back-wall, a porphyry bath said to come from the mausoleum of Hadrian. — Room VII. Near the entrance, CLXXXI. Archaic female bust. — Room VIII. In the centre, *Bernini*, Æneas and Anchises (early work, c. 1617), Truth (c. 1645; unfinished). — Room IX. In the centre, CC. Satyr on a dolphin (fountain-figure); exit-wall, CCXVI. Archaic female figure. — Room X. In the centre, CCXXV. Dancing satyr, wrongly restored (he originally played upon a double flute); opposite the entrance, CCXXXVII. Seated statue of a philosopher, resembling the so-called Menander (p. 344).

We return to the 'Galleria', and ascend the adjacent stairs.

****Galleria Borghese** (rooms marked on our plan with arabic numerals; several rooms closed on Sun.). Room 1 (Florentine and Lombard schools). Right, 461. *Andrea Solario*, Christ bearing the Cross. — *455. *Caravaggio*, David with the head of Goliath; 547. *Girolamo Savoldo*, Tobias and the angel. — 456. *Giovanni Pedrini*, Madonna; 435. *Marco da Oggiono*, Christ blessing; 459. *Sodoma*, Holy Family; 429. *Bernardo Luini*, St. Agatha; 462. *Sodoma*, Pietà.

Room 2 (Florentines). Right, 348. School of *Botticelli*, Madonna with angels; 343. *Piero di Cosimo*, Madonna. — 439. *Fra Bartolommeo*, Holy Family; 433. *Lorenzo di Credi*, Madonna with the flower-glass; 444. *Bronzino*, John the Baptist. — 334. *Andrea del Sarto*, Madonna.

Room 3. Entrance-wall, 376. *Andrea Sacchi*, 364. *Pietro da Cortona*, Portraits; between these 68. *Baroccio*, Flight of Æneas from Troy. — Right wall, 355. *Sassoferrato*, good copy of Giulio Romano's Fornarina (p. 264); *369. *Raphael*, Entombment, painted in 1507, just before he came to Rome; 408. *Pontormo*, Cardinal Corvini. — Left wall, *217. *Dosso Dossi*, Circe; 390. *Ortolano*, Pietà; 1. *Dosso Dossi*, Apollo. — We return to Room 1.

Galleria (4). Ceiling-painting by *Lanfranco* (c. 1615). In the centre of the room, CCXLV. Antique marble group of an Amazon riding down two warriors; *Bernini's* model for the equestrian statue of Louis XIV.; 554. *P. F. Mola* (?), Portrait of Bernini. — Entrance-wall, *110. *Caravaggio*, Holy Family with the serpent. — By the windows, 552. *Pompeo Batoni*, Pietro Metastasio; 543. *Ribera*, St. Mary of Egypt; 55. *Domenichino*, Cumæan Sibyl. — Back-wall, 35, 40, 44, 49. *Francesco Albani*, The four Elements. — Exit-wall, *53. *Domenichino*, Diana and her nymphs practising with their bows.

Room 5. 411. *Rubens* (?; not Van Dyck), Entombment. — Room 6. Right wall, *65. *Francesco Francia*, St. Stephen (early work); 193. *Lorenzo Lotto*, Holy Family with two saints; 397. *Raphael* (?), Perugino (?); 396. *Antonello da Messina*, Portrait of a man. — Left wall, 218. *Mazzolino*, Adoration of the Magi. — Room 7 contains Flemish and Dutch works.

Room 8. Right wall, 545. *Bernini,* Self-portrait. — By the window, 519. *J. W. Baur* (d. 1642), Façade of the Casino Borghese in its original state. — On the walls above, three frescoes (under glass) from the so-called Villa of Raphael, which stood in the grounds of the Villa Borghese, by his pupils: 303. Marriage of Alexander and Roxana, 294. Nuptials of Vertumnus and Pomona; 300. 'Bersaglio degli Dei' (shooting contest of the gods), from Michelangelo's drawing (now at Windsor), inspired by Lucian, who likens the words of philosophers to arrows that hit or miss the mark according to the skill of the archer.

Room 9. Entrance-wall, 137. *Veronese* (?), Preaching of John the Baptist. Rear-wall, 346. *Sassoferrato,* Copy of Titian's Three periods of life (original in Bridgewater House, London); 156. *Bonifazio dei Pitati,* Christ in the house of Zebedee; 101. *Veronese* (?), St. Anthony preaching to the fishes; above, on the left, 115. *Bernardino Licinio,* Family portrait, on the right, 119. *Paris Bordone,* Satyr and Venus. — Exit-wall, *125. *Correggio,* Danaë, one of the artist's finest pictures (1532). — In the corners and on the table are busts by *Bernini:* Cardinal Scipio Borghese (p. 260; CCLXI, CCLXV), Pope Paul V.

Room 10 (Venetians). Left wall, **147. *Titian,* 'Amor sacro e profano', one of Titian's first great works; nature of theme doubtful, its present title dates only from the end of the 18th century; 185. *Lorenzo Lotto,* Portrait of a man. — Right wall, *170. *Titian,* Education of Cupid (c. 1565); 186. *Antonio Palma,* The Prodigal Son. — Entrance-wall, 163. *Palma Vecchio,* Madonna; 188. *Titian,* St. Vincent Ferrer.

The **Zoological Gardens** (N. Pl. B, C, 3; open from 8 a.m. till sunset; adm. 3 *L.*) were established by Karl Hagenbeck in 1910 in the N. part of the Villa Borghese. Entrances: 5 min. N.W. of the Casino and opposite the Viale Rossini (N. Pl. C, 3; trams Nos. 18, 31, 32, 41, 42, see pp. 241, 242).

The Valle Giulia, contiguous to the Villa Borghese on the N.W., is traversed by the Viale delle Belle Arti (N. Pl. B, 3; trams, see p. 240). Immediately on the right, opposite some terraced gardens, is the **Galleria d'Arte Moderna** (N. Pl. B, 3). Adm., see p. 249; illustrated guide 10 *L.*

The vestibule and central hall contain sculptures. — Room III (right). Works by *D. Morelli,* including the Temptation of St. Anthony. — Room IV. Animal paintings by *Palizzi.* — Rooms V and VI (South Italians). *Caprile,* Sulphur spring of Santa Lucia (Naples); *Celentano,* The Council of Ten. Room VII (early 19th cent.). *Hayez,* The Sicilian Vespers (in 1282; p. xxviii). — Room VIII (on the left), with contemporary works: *Ettore Tito,* Autumn, The old fish-market at Venice; *Michetti,* The vow; *Nomo,* Refugium Peccatorum; *Carlandi,* Sunset; *D. Morelli,* Female portrait; *Segantini,* Cows in an Alpine pasture; *Faruffini,* Victim of the Nile; *A. Sartorio,* Diana of Ephesus, Medusa; *Tito,* Fishermen drawing in a boat to the shore. — Room IX. *De Nittis,* Races in the Bois de Boulogne. — Rooms X and XI (Tuscans). *Bargellini,* Savonarola, Resurrection. — Room XII (Romans). *Innocenti,* On the Piazza; *Coleman,* Roman Campagna. — Room XIV. *Sciuti,* Roman matrons offering their jewels for the public service; *Pagliano,* The body of Luciano Manara (Rome, 1849). *Canova,* Hercules and Lichas. — Rooms XVI and XVII (Lombard artists). *Mosè Bianchi,* Chioggia. — Room XVIII (Piedmontese). *Calderini,* Solitary statues; *Pellizza,* Flowery meadow. — Room XIX. *Bistolfi,* Monument of Segantini. — Room XX. *V. Grubicy* (landscapes) and *G. Previati.* — Room XXI. Foreign artists, including works by *Sir John Lavery* and *Frank Brangwyn.* — Rooms XXIII and XXIV (Venetians). *G. Ciardi,* Harvest; *Favretto,* Piazza of St. Mark. — Room XXV (Emilians). *Boldini,* Giuseppe Verdi; *Mentessi,* Fame. — Corridor XXVII: Etchings by *Frank Brangwyn.*

The Viale delle Belle Arti runs N. W., past the *British School* (p. 245; above, on the right), to the *Villa di Papa Giulio* (N. Pl. B, 3), built by Vignola for Pope Julius III. in 1550-55 and beautifully decorated by Taddeo Zuccaro with stuccoes and paintings. It now contains the **Museo di Villa Giulia,** a state collection of antiquities found in the province of Rome. The entrance is on the W. side. Catalogue 40 *L.*; adm., see p. 249.

Ground Floor. Room 18 (right). *Barberini Collection* of tomb-finds from Palestrina (7th-2nd cent. B.C.): bronzes, ivories, cistæ (toilet caskets of bronze foil, nearly all cylindrical). The cabinet (19) contains the **Ficoronian Cista*, with admirable engraved designs from the story of the Argonauts (c. 300 B.C.). — Room 20, on the left of the vestibule: Bronze vessels and utensils, vases of every period, terracotta plaques with reliefs and polychrome decoration. The cabinet (21) contains tomb-finds from Todi. — We enter the semicircular passage. Here, to the right, is Room 11. Tufa sarcophagi, terracotta cinerary urns; **Apollo of Veii*, a painted terracotta statue of the end of the 6th century. — Room 12. Archaic terracotta *Sarcophagus with two figures (6th cent. B.C.); terracotta cistæ; tomb-finds from Veii. — Rooms 13-17. Painted terracottas, wall-coverings, antefixæ, and other objects found in Etruscan temples near *Civita Castellana* (the ancient Falerii; Rooms 13 & 14), *Alatri* (Room 15; whence we see the reproduction of the temple in the garden), and *Conca* (Satricum; Rooms 16 & 17). Note the statues in Rooms 14 (Apollo) and 16.

We return to the semicircular corridor (see above). Here, on the left, is the staircase to the Upper Floor, which contains almost exclusively finds from Falerii. In the 2nd room are the oldest objects (down to the 6th cent. B.C.); in the 3rd room, vases with red and black figures (c. 550-350 B.C.), mostly imported from Attica, and bronze receptacles; in the 4th room, native copies of Greek vases, dating from the 4th cent. to the destruction of Falerii in 241 B.C., and including two drinking-bowls with Faliscan inscriptions. In the semicircular corridor are objects from the environs of Falerii.

The baroque fountain in the middle of the Garden was executed by Vignola and Ammanati; in the right section is a reconstruction of the temple from Alatri (see above). From the N. part of the garden we enter the E. wing of the museum, which contains the *Castellani Collection* (vases, bronzes, gold ornaments). The N. wing is not yet open.

From the open space in front of the Villa Giulia the Viale delle Belle Arti (p. 262) crosses the Via Flaminia (p. 363) and leads to the *Ponte del Risorgimento* (N. Pl. A, 3), which spans the Tiber by a single arch of reinforced concrete (328 ft. long). Beyond the bridge is the *Milvio Quarter,* the former Piazza d'Armi (to the N. of the Prati di Castello; p. 332). — At the intersection of the Viale delle Belle Arti and the Via Flaminia, on the side nearer the Porta del Popolo, stands the *Casino di Pio Quarto* (N. Pl. B, 3), built from the plans of Pirro Ligorio, where the pope's distinguished guests used to put up. It has been recently restored and now belongs to Ugo Jandolo (p. 246). The Porta del Popolo is 10 min. distant (trams Nos. 15, 34, 35, 48, see p. 241).

C. Quattro Fontane. Via Venti Settembre. Porta Pia and Sant' Agnese Fuori. Piazza del Quirinale.

Following the Via Quattro Fontane (p. 259) from the Piazza Barberini, we reach the ***Palazzo Barberini** (Pl. F, 3; at the corner on the left), an imposing baroque building begun for the Barberini Pope, Urban VIII., by *Maderna* in 1626, and completed by *Bernini* and *Borromini* in 1638. It is now occupied in part by the Spanish Embassy. The garden in front contains a marble statue of *Thorwaldsen*, erected here, near his studio, in 1874.

The **Galleria Barberini** (adm., see p. 248) is entered from the right side of the palace. Room I. 4. *Pietro da Cortona*, Sacrifice to Diana. — Room II. 42. *Guercino*, Elijah; 54. *Andrea del Sarto*, Holy Family; 56. *Guido Reni*, St. Andrew Corsini; in the centre, the so-called ***Suppliant*, an admirable early Greek sculpture, representing a girl seeking protection at an altar. — Room III. 69. *Justus van Gent* (not Melozzo da Forlì), Federigo di Montefeltro; 80. *Giulio Romano* (not Raphael), Portrait of the so-called Fornarina (c. 1510); 90. *Dürer*, Christ among the Scribes, painted in six days at Venice in 1506, with a disconnected crowd of characteristic types (studies). — Room IV. 111. *Andrea Sacchi*, Urban VIII.; 112. *Van Dyck*, Queen Henrietta of England (copy); 118. *Cagnacci*, Sibyl (not Beatrice Cenci by Guido Reni).

The Via Quattro Fontane ascends the Quirinal. At the top of the hill, where the Via Venti Settembre diverges to the left and the Via del Quirinale to the right, are the *Quattro Fontane* (Pl. F, 3), four fountains after which the street is named. To the right is the small church of *San Carlo*, by Borromini, in a spirited baroque style, whence we may enter (right) a pretty little colonnaded court. — For the continuation of the Via Quattro Fontane, see pp. 259, 273.

The Via Venti Settembre (Pl. F, 3, G, 2; tramways Nos. 9, 13, 17, 21, see p. 241), connecting the Quirinal with the Porta Pia, derives its name from the entry of the Italian troops on Sept. 20th, 1870. The first house on the right is the *Palazzo del Drago*, formerly the *Palazzo Albani*, built by Domenico Fontana in 1600, afterwards inhabited by Cardinal Albani (d. 1779; see p. 260). Farther on, to the right, are the *War Office* (1888), and then the round church of *San Bernardo* (Pl. G, 2, 3), originally a corner-hall of the Thermæ of Diocletian (p. 267). On the left are the baroque churches of *Santa Susanna* (see p. 244; façade by Carlo Maderna, 1603) and **Santa Maria della Vittoria** (Pl. F, G, 2), designed by *Maderna* (1605), with a façade by G. B. Soria (1636).

The sumptuous interior contains (4th chapel on the left) a famous example of the baroque style at its zenith, the *Ecstasy of St. Teresa, by *Bernini* (1646), a marble group portraying an angel about to pierce the heart of the saint with the dart of Divine Love. The extraordinary expressiveness of this work is heightened by the masterly treatment of the marble and the light-effects.

The conspicuous *Acqua Felice* fountain, opposite the church, on the right, was erected by Domenico Fontana after 1587 and adorned with marble sculptures. The vast *Ministry of Finance*, farther on, was built by Canevari in 1870-77. At the end of the street, on

the right, is the *British Embassy*. To the left is the *Villa Bonaparte*, with a casino once occupied by Pauline Borghese, Napoleon's sister, now the German Embassy to the Vatican. — The **Porta Pia** (Pl. H, 1; trams Nos. 9, 13, 14, 17, 21, 40, see p. 241) was built in 1561-65 from designs by Michelangelo. Outside the gate, on the right, is the *Ministry of Public Works;* behind it are the general offices of the *Italian State Railways*. The *Campo Militare* or *Castro Pretorio* (Pl. H, I, 2; no adm.) was established by Tiberius for his Prætorian guard, and is still used as barracks. The huge adjacent *Policlinico* (p. 245) was built in 1896-1904.

The ancient Via Nomentana (Pl. H, 1), running to N.E. from the Porta Pia, crosses the Viale della Regina (p. 260), passes the *Villa Torlonia* (no adm.) and the Villa Mirafiori (N. Pl. E, 2, 3), now occupied by the art-school of the *American Academy* (p. 245), and reaches $1^1/_4$ M. from the gate, the church of St. Agnes.

***Sant' Agnese fuori le Mura** (N. Pl. E, 2), founded by Constantine over the tomb of St. Agnes, was re-erected by Pope Honorius I. (625-38), and restored in 1479 and 1856. It still has much of the character of an early-Christian basilica. Two lambs from whose wool the pallia of the archbishops are woven are blessed here on Jan. 21st.

The gateway of the adjacent convent of canons regular leads into a court, where, through a large window on the right, we see a fresco painted in memory of the escape of Pius IX. in 1855, when the floor of the hall gave way. On the farther side of the court, on the right, is the entrance to the church, to which a flight of forty-five marble steps descends. On the walls of the staircase are Christian inscriptions from the catacombs.

The interior of the Church is shown by the sacristan; 1 *L.*; 5 persons only admitted at one time. The galleries above the aisles are supported by sixteen antique columns. The tabernacle, of 1614, covers a statue of St. Agnes, a restored antique. In the tribune, **Mosaics* of the early 7th cent.: St. Agnes between Popes Honorius I. and Symmachus, the former with a model of the church, as its builder. Also an ancient episcopal chair. 2nd chapel on the right: over the altar a relief of SS. Stephen and Lawrence by Andrea Bregno (1490). In the left aisle, over the altar of the 2nd chapel, an attractive fresco, Madonna and Child. — The Catacombs under the church are much in their original condition.

Close by is the round church of **Santa Costanza** (N. Pl. E, 2), erected by Constantine as a mausoleum for his daughter Constantia, with characteristic *Mosaics* of the 4th century (genii gathering grapes); entrance from the road through the adjoining nunnery, after 9 a.m. from the gateway of the above-mentioned convent.

About $1^1/_4$ M. farther on, the road crosses the *Anio* to the new **Quartiere Monte Sacro**, a garden-city on the gentle slope of the *Mons Sacer*, famous for the Secession of the Plebs in 494 B.C. The old Via Nomentana (vehicles prohibited) diverges to the right a little short of this and crosses the Anio by the *Ponte Nomentano*, ancient but often restored, with its mediæval fortifications.

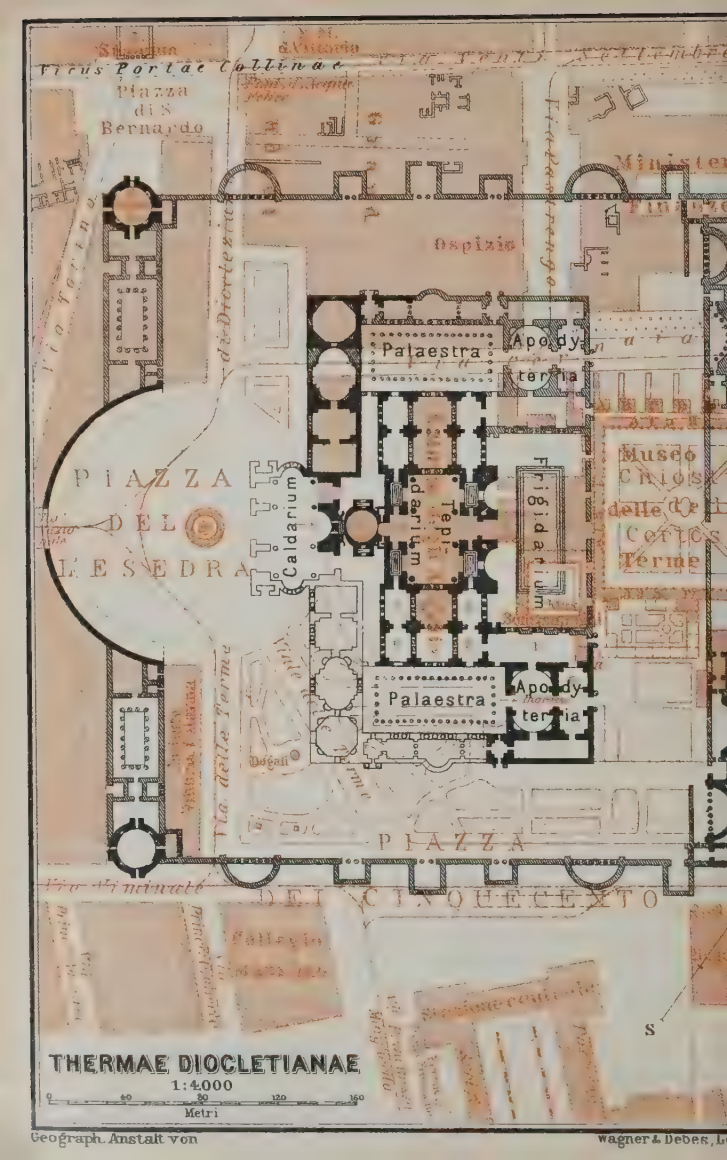
From the Quattro Fontane (p. 264) the Via del Quirinale (Pl. F, 3) leads S.W., passing (right) the offices of the royal palace, and (left) the church of **Sant'Andrea al Quirinale*, built by Bernini in 1658, one of the most harmonious creations of Roman baroque architecture. It then skirts a small public garden with a statue of *King Carlo Alberto* (p. 46) and ends at the Piazza del Quirinale (Pl. E, 4). In the centre are a fountain with an antique granite basin, an *Obelisk* brought here in 1787 from the Mausoleum of Augustus (p. 278), and the two ***Horse Tamers**, a group in marble, 18 ft. high, dating from the imperial age and still occupying their old site (in front of the Thermæ of Constantine, see below). The inscriptions on the pedestals, 'Opus Phidiæ' and 'Opus Praxitelis', were probably added in the 5th century. To the W. we have a fine view of the city with the dome of St. Peter's in the background. — From the N.W. corner of the piazza a flight of steps descends to the Via della Dataria (not far from the Fontana di Trevi, p. 259).

The **Palazzo del Quirinale** (Pl. E, F, 3), begun in 1574 by Flaminio Ponzio, and afterwards extended by Domenico Fontana, Bernini, and Fernando Fuga, was once occupied by the popes in summer for the sake of its healthy air. Since 1870 it has been the residence of the king, during whose presence the greater part of it is inaccessible.

Visitors (adm., see p. 249) must obtain a permesso at the 'Ministero della Real Casa', Via del Quirinale 30 (in the courtyard, last door on the right; Sun. and Thurs. 10-11.30). On the staircase is a fresco by *Melozzo da Forlì*, let into the wall, representing Christ in glory. At the top of the staircase visitors are shown round by an attendant. We pass through the Sala Regia, with frescoes by *A. Passi*, *Orazio Gentileschi*, and *Lanfranco*, to the Cappella Paolina, erected by *Carlo Maderna*, with a rich plaster ceiling (1618). One of the Royal Guest Chambers contains a cast of *Thorwaldsen's* Procession of Alexander, originally intended for this saloon (see p. 20). — The garden (no adm.) is tastefully laid out.

On the E. side of the piazza is the *Palazzo della Consulta* (Pl. E, 4), built by Fuga in 1732-34 and now occupied by the Colonial Office and the *Colonial Museum*, founded in 1923 (open free on Sun. 9-12 and Thurs. 3-6). — In the Via Ventiquattro Maggio (May 24th, 1915; see p. xxxiv), on the left, is the **Palazzo Rospigliosi** (Pl. E, 4), erected in 1603 on the ruins of the Thermæ of Constantine. The principal hall of the Casino belonging to it contains a famous *Ceiling Painting by *Guido Reni:* Aurora strewing flowers before the chariot of the sun-god, who is surrounded by dancing Horæ (1609); on the frieze, landscapes by Paul Bril. This room is only open once monthly, from 9 to 4 p.m. (gratuity). Entrance from the court, by the 'Galleria' door on the left, and up the steps.

Farther on, to the right, is *San Silvestro al Quirinale* (Pl. E, 4), erected in 1524, with four oval frescoes in the dome by Domenichino (David, Solomon, Judith, and Esther). — At the S. end of the Via Ventiquattro Maggio is the Via Nazionale (p. 272).



Geograph. Anstalt von Wagner & Debes, L

D. From the Piazza dell' Esedra by the Via Nazionale to the Piazza Venezia. Museo delle Terme.

The Piazza dell' Esedra (Pl. G, 3), with its high fountain illuminated at night and adorned with groups in bronze by M. Rutelli (1900), occupies the W. court of the **Thermæ of Diocletian,** the most extensive baths in ancient Rome, inaugurated in A.D. 305. Their area formed a square of over 380 yds. each way. The main building, as in the Thermæ of Caracalla (p. 322), was surrounded by spacious courts, and is now occupied by the church of Santa Maria degli Angeli and a part of the Terme Museum (see below). The W. court had a great apse ('exedra'), the semicircular form of which is preserved in the arrangement of the new buildings at the entrance of the Via Nazionale (p. 272), and round domed buildings at the corners (comp. p. 264, San Bernardo). The S.E. court extended to the present Piazza dei Cinquecento, which precedes the Railway Station (*Stazione di Termini;* Pl. G, H, 3) and derives its name from the five hundred Italian soldiers who fell at Dógali in Abyssinia in 1886.

By order of Pius IV. *Michelangelo* converted the central building of the Thermæ into a Carthusian monastery. The large vaulted Tepidarium in the centre was transformed in 1563-66 into the church of ***Santa Maria degli Angeli** (Pl. G, 3), with its entrance on the S. side. In 1749 Vanvitelli made a transept of the nave, transferring the entrance to the W. side. From the Piazza dell' Esedra we pass through a small round vestibule and a passage containing a colossal statue of St. Bruno, the founder of the Carthusian order, by *Houdon* (1766), and enter the imposing transept. The paintings, of the 16-18th cent., were mostly brought from St. Peter's (comp. p. 335). The tribune contains (right) the Martyrdom of St. Sebastian, by *Domenichino*, and (left) the Baptism of Christ, by *Carlo Maratta*.

The rooms of the old monastery are now chiefly occupied by the ****Museo delle Terme** (*Museo Nazionale Romano delle Terme Diocleziane;* Pl. G, 2, 3), founded in 1886 for the reception of antiques discovered on public property in and around Rome, and now the finest collection of the kind in the city. Among its most treasured possessions are the Daughter of Niobe (p. 269), the Maid of Anzio (p. 271), Apollo (p. 270), Ara Pacis (p. 269), and the splendid Ludovisi-Boncompagni Collection (p. 268), founded in the 17th cent. by Cardinal Ludovico Ludovisi. The entrance is in the corner of the Thermæ, on the right of the church, opposite the central gate of the railway station. Adm., see p. 249; illustrated guide (1922) 10 *L.*; explanatory labels are attached to the exhibits.

We first enter two rooms called Apodyteria ('undressing rooms'; see the plan opposite), belonging to the ancient Thermæ. From the first room (ticket-office) we turn to the left ('alle Terme') and rapidly inspect eight other rooms of the Thermæ (p. 268).

Room 1. Architectural fragments, probably of the 2nd cent. A.D. — Room 2. An emperor and his consort as Mars and Venus (2nd cent. A.D.). — Room 3 (on the right). Plaster reconstruction of the portal of the Temple of Augustus at Angora (Turkey). — Room 4 (the ancient swimming-basin). Reconstruction of the small burial-temple of Sorax and other funerary sculptures from the Abruzzi. — Room 5 (entered from Room 2). Plaster reconstruction of Trajan's rotonda at Adamklissi and two huge draped statues in the style of the Farnese Hera (p. 402): the **Diana of Ariccia*, so named from the place where it was found, and a similar statue (headless). — Room 6 (right). Architectural fragments from a sun temple (3rd cent. A.D.). — Room 7. Plaster reconstruction of a corner of a socle from the temple in the Piazza di Pietra (p. 279). — Room 8. Altars and tombstones.

Straight ahead ('al Museo') is the second Apodyterium, where we see the reconstructed tomb of *C. Sulpicius Platorinus* and his family, dating from the Augustan period.

We now reach the entrance (marked *a* on our plan) to the **Ground Floor**. In the corridor, immediately on the left, opposite the cloak-room, are two isolated rooms containing immured inscriptions of the *Fratres Arvales*, from the time of Augustus to that of Diocletian (A.D. 305). In the second room, 56,253. Mosaic with the *Head of Medusa;* by the back wall, 56,230 (39), Statue of *Augustus* as Pontifex Maximus; on the left of it, 40. Statue of an *Empress* (headless), in the manner of the Barberini Juno (p. 343); also, statues of *Vestal Virgins* from the Atrium Vestæ (p. 308).

The next door on the left side of the corridor leads to the small cloisters accommodating the ***Museo Ludovisi-Boncompagni** (comp. p. 267). Entrance-wall: right, 8598. Colossal head of a goddess, archaic, a Greek original of the early 5th cent. B.C.; 8624. *Hermes* as god of eloquence (right arm faultily restored; the left hand held a caduceus or herald's wand); 8622. *Athena Parthenos*, a large copy after Phidias, with an inscription by the sculptor (about the beginning of the imperial epoch; arms wrongly restored).

N. wall. *8608. *Gaul and his Wife*, a colossal group (to escape capture, the Gaul has slain his wife and now takes his own life), from a cycle of statues, the bronze originals of which were erected at Pergamum in honour of the victories of Attalus I. (241-197 B.C.; right arm wrongly restored; comp. also p. 295). 8597. *Satyr* pouring out wine, after Praxiteles (the right hand probably held a jar, not a bunch of grapes); 8575. Portrait-head of *Aristotle.* — In the adjoining room, *8631. *Ludovisi Juno*, a Roman work of the beginning of the empire (comp. p. 252), of the Attic type developed in the 4th cent. B.C. **8570. *Ludovisi Throne*, probably the upper part of the side of a large altar, an admirable specimen of developed archaic art; on the back, which is turned towards the spectator, is shown the birth of Venus from the sea; on the right side is a veiled woman offering sacrifice and on the left is a nude girl playing the flute. *8550. Head of a sleeping Erinys, formerly known as the *Ludovisi Medusa.* — Farther along the cloister walk, *8602. *Ares Resting* (after a bronze by Lysippus); the copyist added the little

Amor to explain the dreamy attitude of the god of war. At the end, on the right, 8566. Late-Roman sarcophagus.

W. wall. 8604. So-called group of *Orestes and Electra* (according to the inscription, by Menelaus, a pupil of Pasiteles, p. 252).

S. wall. 8632. Bronze head of Julius Cæsar (?).

We return to the corridor and pass through the glass-door at the end into the **Great Cloisters,** built in 1565 from *Michelangelo's* designs. The garden enclosed by the cloisters contains architectural fragments and remains of sculptures; round the fountain in the centre are seven colossal heads of animals from another fountain.

S.W. walk (Ala I): 130 (58,700), Seated *Hercules* (4th cent.), a well-executed statuette; 154 (61,533), *Venus Anadyomene,* a Hellenistic statue; 105. Small statue of a woman, intended for a fountain, bearing traces of lively colouring.

N.W. walk (Ala II), with a number of the small dwellings of the Carthusian monks (Pl. A-F). House A contains finds from a Syrian sanctuary on the Janiculum (probably of the 2nd cent. A.D.). Houses C and F (special permit necessary): Stamped tiles and leaden pipes. Houses B, D, and E are to contain the collection of coins. — In the cloister walk, 520. Small representation of an antique stage; at the end of the walk, 1023, 1036. Two large *Pillars with Inscriptions* relating to the Secular Festivals held at Rome in 17 B.C. (mentioning, on the 20th line from the bottom, the 'Carmen Sæculare' composed for the occasion by Horace) and in A.D. 204; between these, 171. Large mosaic of a *Nile Landscape,* found on the Aventine.

N.E. walk (Ala III): Sarcophagus sculptures.

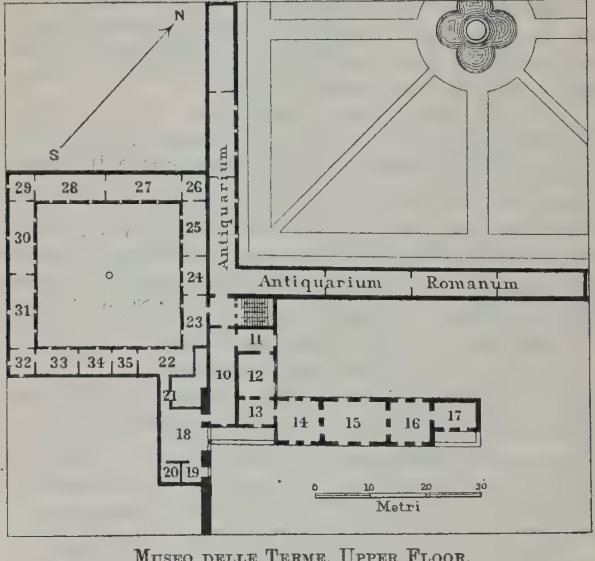
S.E. walk (Ala IV): Portrait-statue of a Roman jurist (3rd cent. A.D.). — The next door on the left leads to three rooms, the first of which contains **72,274. *Daughter of Niobe,* found in 1905 in the Gardens of Sallust, a perfectly preserved Greek original of the middle of the 5th cent. B.C., still severe in expression and with powerful limbs. Right room: *72,115. *Venus Anadyomene,* a torso from Cyrene, after an original of the 4th century.

To the right of the museum-entrance are the new Rooms III-IX, which contain cinerary urns, sarcophagi, Roman draped statues, and a mosaic of the imperial period. In Room VII are a reconstructed corner and original sculptures (foliage ornamentation; sacrificial scene) from the **Ara Pacis,* a screened altar of the goddes of peace, erected in 13-9 B.C. on the Via Lata to celebrate the return of Augustus from Spain and Gaul (comp. p. 278; other fragments at the Vatican, p. 345, Florence, p. 177, and Paris).

From the entrance-corridor we ascend the staircase on the right.

Upper Floor (see the plan, p. 270). — From the ante-room we turn to the left into Gallery X. On the right of the entrance the *Fasti Prænestini,* or lists of festivals, from the forum at Præneste (p. 385). Farther, on the left, *Stucco Reliefs* from a Roman house of the early empire, discovered in 1880 near the Villa Farnesina

(p. 358). In the centre, marble cinerary urn, with scenes in relief from the Eleusinian mysteries; 499. Satyr looking at his tail. — Room XI. 609. Statue of *Athena,* a Greek original in the severe style; adjoining, 10,665. Torso of *Athena* (in the style of Myron); Head of *Hermes;* 55,051. Colossal head of *Athena,* a good copy of an original by Phidias; 11,614. Colossal head of *Æsculapius* (in the Pergamenian style); Torso of Proserpina (Kore), a Greek archaic original; 610. Female head, archaic. — Room XII. In the centre, *608. Statue of *Apollo,* after an original of the time of Phidias. To



Museo delle Terme, Upper Floor.

the right of the entrance, Statuette of Pan; two torsos of athletes; Doryphorus, after Polycletus; 466. Head of Athena. — Room XIII. Torso of the *Minotaur;* Statue of *Apollo;* Head of Odysseus; 580. So-called head of Penelope. — Room XIV. 622. Marble statue of *Dionysus,* an elegant copy of the bronze original by Polycletus; 607. Female statue, with delicate drapery. — Room XV. Bronze statuette of *Dionysus* (?); 1049. Bronze statue of a *Hellenistic Prince,* with an incised beard: *1055. *Pugilist Resting,* in an attitude of conversation with an umpire or comrade, highly realistic in the rendering of the repulsive features injured in fighting (according to the

inscription discovered on the left hand in 1927 the sculptor may be identified with the Apollonius of the Belvedere torso, p. 346): 1060. Bronze statue of *Dionysus*, with inlaid silver and copper ornamentation (3rd cent. B.C.). — Room XVI. 552. Infant *Dionysus* (from a statue of Hermes holding the young Dionysus in his hand); 550, 551. Torsos of satyrs playing the flute; 1085. *Head of a Girl*, with a fillet (Hygieia; 5-4th cent. B.C.); 605. Head of *Venus*, dating from the time of Praxiteles; *Venus*, with an inscription mentioning the name of the sculptor, Menophantos. — Room XVII. *Nymph*, seated on a rock; Crouching *Venus;* Girl dancing; 1022. Fragments of a Hellenistic group representing a rape; Sleeping slave boy. — We return to Gallery X and turn to the right, near the window, into Room XVIII.

Room XVIII. *1075. *Youth of Subiaco* (p. 252), an excellent marble copy of a Hellenistic bronze; ***Sleeping Hermaphrodite*, the best extant specimen of this type; in front of the window, 603. Head of a *Dying Persian*, of the Pergamenian school; 1194. Head of a sleeping girl. On the walls are **Paintings on a Black Ground* from the Roman house mentioned on p. 269; above is a frieze of figures with scenes from a court of justice. — Room XIX (on the left). *Torso of the *Discobolus of Myron* and a cast of the restored statue. — Room XX. ***Maid of Anzio*, an original marble statue of the early Hellenistic period, so called from the place where it was discovered in 1878 (comp. p. 252). — We come back to Room XVIII and traverse Corridor XXI, which contains mosaics.

Room XXII. 1059. Basalt torso of a boy, copied from a bronze original of the school of Polycletus; *Paintings on a Red Ground* from the Roman house mentioned above. — The series of these mural paintings is continued in Rooms XXXV-XXXII. In Room XXXIII are *Paintings on a White Ground* and, in the centre, an *Altar of Hercules* and a basalt statuette of a seated woman. Room XXXII: 324. Altar from Ostia, richly decorated with reliefs.

Room XXXI. *Wall Paintings* found in a columbarium of the 1st cent. A.D. In the centre, 39,165. Portrait bust of a Roman; 1119. Roman girl; 1043. Young girl, from the tomb of the Platorini (p. 268). — Room XXX. Mosaics with mythological scenes and figures of Muses. Busts: 1192 and 341. Antinous. — Room XXIX. Hermæ of *Charioteers;* Mosaic representing four charioteers attired in the colours of the four parties of the circus. — Room XXVIII. *Busts of emperors. 627. *Antoninus Pius;* 641. *Geta* as a boy; in front of the first window, *Lucius Verus*. — Room XXVII. Reliefs (on the walls): 503. *Prometheus* and the eagle; 488. Votive relief of Zeus Xenios. Busts: 172. *Julius Cæsar;* 330. *Vespasian;* 618. *Nero*. — Room XXVI. Busts; fragment of a quadriga relief; circular fountain-mouth with mænads. — Room XXV. Busts of poets and philosophers. 612 and 31. So-called *Seneca;* 570 and 571. *Socrates;*

65,167. Basalt head of a youth. — Room XXIV. Frescoes; Youthful Dionysus. — Room XXIII. Frescoes; on the left of the door leading to Room XXII, Cupid on a cherry-branch.

From Room XXIII we enter the ante-room mentioned on p. 269 and thence, to the left, the **Antiquarium,** a collection of small objects found in Rome and Latium. To the left of the entrance, 449. *Tabula Ligurum Bæbianorum*, a large bronze tablet, with an inscription referring to an endowment of Trajan's for poor children. The right wing contains chiefly *Terracottas:* plaquettes with reliefs (often painted; note the plaquette let into the reconstructed 'ædicula', immediately on the right), Vasi Aretini (in 'terra sigillata', with decorations in relief), and figurines, also larger sculptures, small altars, lamps, glass, and silver vessels. A wall-case contains marble heads of women, with fashionable coiffures. — Most of the exhibits in the left wing are *Bronzes:* mirrors, fibulæ, figurines, lamps, scales, weights, seals, vases, surgical instruments, etc.; in the last section are a fine head of Medusa and heads of lions and wolves, from the Lake of Nemi (comp. p. 372).

From the left wing (second section) of the Antiquarium we enter the **Early Christian Section.** Gallery XXXVIII contains inscriptions. In Room XXXIX, by the window, is a graffito from the Palatine, thought to be a *Caricature of the Crucifixion;* in the centre, Christ teaching. Rooms XL-XLIII are devoted to sarcophagi and to finds from Lombard tombs in Umbria (7th cent.), including gold trinkets, weapons, glass, and sculptures (Germanic reproductions of antique originals). — From Room XLIII we descend to a room adjoining the Great Cloisters, containing a *Columbarium*, with charming frescoes, from the Villa Doria-Pamphili (p. 362).

The **Via Nazionale** (Pl. G, F, E, 3, 4), laid out since 1870, intersecting the precincts of the ancient Thermæ (p. 267), runs to the Piazza Venezia, affording a view of the left colonnade of the National Monument. This is one of the busiest streets of the city, during the fine season as thronged as the Corso Umberto Primo. Trams Nos. 1, 2, 3, 13, 17, 19, 21, and 47 run the whole length of the street, while Nos. 14, 16, 18, 25, 28, 29, and 30 traverse part of it (see pp. 240-242).

On the left is the American Episcopal *Church of St. Paul* (*Chiesa Americana;* Pl. F, G, 3; p. 245), built by G. E. Street in 1879, with mosaics designed by Burne-Jones. Beyond the crossing formed by the Via Quattro Fontane on the right (p. 264) and the Via Agostino Depretis on the left (p. 273), we come to the old church of *San Vitale*, on the right, and beyond it the *Palazzo dell' Esposizione* (Palazzo delle Belle Arti; Pl. F, 4), built in 1880-83.

Immediately beyond is the Via Milano, leading to the right through a *Tunnel* (Traforo), 382 yds. long, constructed in 1902 under the Quirinal (Pl. E, F, 3; trams Nos. 2, 3, 14, 16, 18, 25, 28, and 29, see pp. 240-242), which affords a level route to the Piazza di Spagna. Farther along, to the left, are the *Banca d'Italia* and the *Villa Aldobrandini* (Pl. E, F, 4; purchased by the state in 1926).

Where the Via Ventiquattro Maggio (p. 266) diverges to the right the Via Nazionale expands into the triangular *Piazza Mastanápoli*, in the centre of which is a fragment of the *Servian Wall* (p. 251) within a railing. On the S. side is the 17th cent. church of *Santa Caterina di Siena* (Pl. E, 4), with a rich interior and a high

altar by Melchiorre Caffa. Behind it rises the mediæval *Torre delle Milizie*, called also the *Torre di Nerone* since the 17th century. On the left, at the beginning of Via Panisperna, is the church of *Santi Domenico e Sisto* (Pl. E, F, 4), built in 1623. In the same street, a little farther on, is *Sant' Agata in Subura* (Pl. F, 4; p. 244), with the monument of Daniel O'Connell (1775-1847), who bequeathed his heart to this church.

The Via Nazionale, here called the *Via Quattro Novembre* (Nov. 4th, 1918; see p. xxiii), now descends the slope of the Quirinal (98 ft.) in a curve. The steps on the left descend to Trajan's Forum (p. 314). Next, on the left, is a mediæval tower of the Colonna, with fragments from the Forum of Trajan. At the next corner, to the left, is the *Waldensian Church*, and to the right the *Teatro Nazionale*. We then pass the S. façade of the Palazzo Colonna (p. 284), situated between Via della Pilotta (p. 259) and the Piazza Santi Apostoli (p. 284). The Via Nazionale ends at the Piazza Venezia (p. 281), under the name of *Via Cesare Battisti;* its W. prolongation is formed by the Via del Plebiscito (p. 289).

E. The South-Eastern Quarters. Santa Maria Maggiore and San Lorenzo fuori le Mura.

The Via Agostino Depretis (Pl. F, G, 3, 4; p. 259) leads S.E. direct to the Piazza dell' Esquilino and the choir of Santa Maria Maggiore, passing on the right the *Ministry of the Interior*, a large modern building on the Viminal. Before reaching the piazza, we follow the Via Urbana to the right.

Santa Pudenziana (Pl. G, 4) is traditionally the oldest church in Rome, erected on the spot where St. Pudens, the host of St. Peter, is said to have lived with his daughters Praxedes and Pudentiana. The building has been recently restored. In the façade, with its modern mosaic-like paintings, is an ancient portal borne by columns. Pleasing campanile of the 9th century.

The interior is open at 6 a.m. and may be inspected also 12-1 (ring at the small door on the left, No. 161). The nave and aisles are borne by pillars, in which the ancient marble columns are still visible. The **Mosaics* in the tribune (A.D. 401-417), Christ with the Apostles and SS. Praxedes and Pudentiana with an architectural background, are among the finest in Rome, but have been freely restored. At the end of the left aisle is an altar with a marble group, Christ and St. Peter, by *G. B. della Porta*.

In the Piazza dell' Esquilino (Pl. G, 4), beyond the crossing of the Via Cavour (trams Nos. 6, 11, 24, 41, 42, 44), which leads from the railway station through the valley between the Viminal and the Esquiline to the Forum Romanum (p. 303), rises an antique obelisk, 49 ft. high, from the Mausoleum of Augustus (p. 278). Beyond it is the choir of Santa Maria Maggiore, preceded by a broad flight of steps.

The façade of the church, on the opposite side, looks into the Piazza Santa Maria Maggiore (trams Nos. 8, 10, 28, 29, 30, 31, 34,

35, 40, 49; see pp. 240-242). In front of the church rises a handsome column from the Basilica of Constantine (p. 309), crowned with a bronze figure of the Virgin, of the beginning of the 16th century.

***Santa Maria Maggiore** (Pl. G, 4) is the largest of the eighty churches in Rome dedicated to the Virgin. It is also a patriarchal church and one of the seven especially visited by pilgrims (see p. 253). According to a legend, traceable only to the 13th cent., the Virgin appeared to Pope Liberius (352-366) in a dream, commanding him to erect a church to her on the spot where he should find snow next day (Aug. 5th). He accordingly built the *Basilica Liberiana*, or *Sancta Maria ad Nives*, which was re-erected by Sixtus III. (432-40), and was much altered in the 12th and following centuries. The campanile, one of the highest in Rome, owes its present form to Gregory XI. (c. 1377). The two large side-chapels, covered with domes, were added by Sixtus V. in 1586 and Paul V. in 1611. The exterior of the tribune was designed by Carlo Rainaldi (1673), who was commissioned by Clement X. The façade is by Fuga (1743), who also completely remodelled the interior. The five portals of the porch correspond with four entrances to the church (the last of which on the left, the Porta Santa, p. 335, is walled up) and a blind door. The loggia (steps to the left in the vestibule; the sacristan opens the door on top) contains mosaics from an earlier façade, by F. Rusuti (before 1300).

The interior shows the basilica of Sixtus III., with its nave and aisles, but afterwards extended and sumptuously decorated. The pavement of the Nave dates from the middle of the 12th century. The superb ceiling, richly gilded with the first gold brought from America, dates from 1493-98. The architrave, adorned with mosaic, is supported by forty Ionic columns, thirty-six in marble and four in granite; above and on the chancel-arch are mosaics of the 5th cent., still quite antique in style (only a few restored; best light in the early morning). Those on the arch refer to the Annunciation, Infancy of Christ, Massacre of the Innocents, etc.; left wall, history of Abraham, Isaac, and Jacob; right wall, Moses and Joshua. — The High Altar, an ancient basin of porphyry, contains the remains of St. Matthias and other relics; the canopy, by *Fuga*, is borne by four columns of porphyry. Below the high altar is the richly decorated Confessione di San Matteo, in which are preserved five boards from the Holy Manger (Presèpe). Between the flights of steps descending to the Confessio is a kneeling statue of Pius IX. (p. 276). — In the apse of the Tribune are *Mosaics by *Jacobus Torriti* (1295): Coronation of the Virgin, with saints, beside whom are Pope Nicholas IV. and Cardinal Iacopo Colonna.

At the beginning of the nave are the tombs of Nicholas IV. (d. 1292), by *Domenico Fontana*, on the left, and Clement IX. (d. 1669), by *Carlo Rainaldi*, on the right. — Right Aisle. First chapel, the baptistery, with an ancient font of porphyry. Near the entrance to the sacristy is the mural monument of Santarelli, by *Algardi* (c. 1640). — In the Right Transept is the superb domed Sixtine Chapel, constructed by *Fontana* under Sixtus V., and restored in 1870; on the right, occupying the whole wall, the monument of Sixtus V. (d. 1590); on the left, the monument of Pius V. (d. 1572). — At the end of the right aisle, the Gothic monument of Cardinal Rodriguez (d. 1299).

Left Transept. Opposite the Sixtine Chapel is the Borghese Chapel, built by *Flaminio Ponzio* in 1611. Over the altar, which is richly decorated with lapis lazuli and agate, is a miraculous picture of the Virgin, black

with age, traditionally painted by St. Luke. Monuments of (l.) Paul V. (d. 1621) and (r.) Clement VIII. (d. 1605). — The CRYPT contains tombs of the Borghese family. — The Cappella Sforza (opened by the sacristan), in the LEFT AISLE, is an effective structure designed by *Michelangelo*.

To the S. of Santa Maria Maggiore, in the short Via Santa Prassede, is a side-entrance to the church of **Santa Prassède** (Pl. G, 4), erected by Paschal I. in 822, in honour of St. Praxedes (p. 273), imperfectly restored in 1869.

The interior has nave and aisles, borne by sixteen columns of granite and six piers, the latter with arches resting upon them. The fine cosmatesque pavement is modern (1919). The *Mosaics* (817-24) on the chancel arch and in the apse represent the New Jerusalem guarded by angels, with Christ, angels, saints, elders, and Christian symbols. — The 3rd chapel in the right aisle is that of St. Zeno (shown by the sacristan): at the entrance are two columns of black granite with ancient entablature; the mosaics here are also of the 9th cent.; in a niche of the chapel is a fragment of the column at which Christ is said to have been scourged. — The Confessio, with the relics of SS. Praxedes and Pudentiana, is also shown by the sacristan.

Two important streets run S.E. from the Piazza Santa Maria Maggiore: to the right the *Via Merulana* to the Lateran (p. 326), and to the left the VIA CARLO ALBERTO. From the latter a cross-street to the right leads to the church of *Santi Vito e Modesto* and to the *Arch of Gallienus* (Pl. H, 4), erected in honour of Emp. Gallienus by M. Aurelius Victor in 262. In the vicinity, on the other side of the Via Carlo Alberto, once lay the gardens of Mæcenas.

The Via Carlo Alberto leads to the spacious PIAZZA VITTORIO EMANUELE (Pl. H, 4, 5; trams, see p. 240), laid out as a garden. Here, on the left, are considerable remains of a water-tower of the *Aqua Julia*, wrongly styled *Trofei di Mario* (Pl. H, 4; see p. 294). Adjacent is the *Porta Magica*, from the former Villa Palombara, with cabalistic inscriptions of the 17th century.

Tramway No. 12 (see p. 241) runs from the Piazza Vittorio Emanuele past the church of *Santa Bibiana*, altered in 1627 by Bernini, who also executed the statue of the saint on the high altar. The tram then passes under the railway to the new gate, 100 yds. to the S.E. of the *Porta San Lorenzo* proper (Pl. I, 4), the ancient *Porta Tiburtina*. Near the latter is the tramway station for Tivoli (p. 374). The Via Tiburtina (tram No. 12) quits the city by the new opening in the wall and leads between neglected tenements to (¼ hr.) the basilica of St. Lawrence.

***San Lorenzo fuori le Mùra** (beyond Pl. K, 3; trams Nos. 28 and 36, from the Porta Maggiore, see pp. 242, 276), the 'Church of St. Lawrence outside the Walls', was founded by Constantine, re-erected in the 6th and completely altered in the 13th cent., and restored in 1864-70. The vestibule is borne by six antique columns. The paintings on the façade are modern. San Lorenzo is a patriarchal church and one of the seven pilgrimage-churches (p. 253).

The interior consists of two parts. The anterior LATER CHURCH, dating chiefly from *Honorius III.* (1216-27), consists of nave and aisles,

separated by twenty-two unequal antique granite and cipollino columns. On the wall above are modern frescoes (histories of St. Lawrence and St. Stephen). The pavement, a work of the Cosmati, is of the early 13th century. Under a mediæval canopy to the right of the entrance is an ancient sarcophagus, in which the remains of Cardinal Fieschi were placed in 1256. In the nave are two elevated ambones, to the right for the gospel, near which is a spiral candelabrum for the paschal candle, to the left for the epistle (12th cent.). At the end of the left aisle a flight of thirteen steps, on the left, descends to a chapel and to the catacombs.

Adjoining this building of Honorius on the E. is the Older Church, erected by *Pelagius II.* (578-590), the pavement of which lies about 10 ft. lower; the nave, however, was converted by Honorius into the present choir and crypt by laying another pavement halfway up the columns. These twelve beautiful fluted columns of pavonazzetto with Corinthian capitals support the straight entablature, composed of antique fragments, which in turn bears a gallery with graceful smaller columns. On the choir-arch are restored mosaics of the time of Pelagius II. (the earliest in Rome to show Byzantine influence): Christ; right SS. Peter, Lawrence, and Pelagius; left SS. Paul, Stephen, and Hippolytus. The canopy is of 1148; its dome is modern. By the back-wall is a handsome episcopal throne (1251). — We here descend a flight of steps to the aisles of the church of Pelagius. The nave of the old church is now partly occupied by the crypt, entered from above, partly by the modern marble columns supporting the floor of the choir. Beyond, in the vestibule (with costly modern mosaics designed by Ludwig Seitz) of the original church, is the plain tomb of *Pius IX.* (d. 1878), consisting of a marble sarcophagus in a niche painted like those in the catacombs.

The fine Romanesque Cloisters (Chiostro) contain sculptural fragments.

Adjoining the church is the **Campo Verano** (Pl. K, 3), the chief cemetery in Rome. In the upper part is a monument of the Battle of Mentana, where Garibaldi was defeated in 1867, near which we have a fine view of the Sabine and Alban hills, partly masked by the splendid grove of cypresses.

The quarter lying S.E. of Piazza Vittorio Emanuele contains other interesting points, such as the so-called *Temple of Minerva Medica* (Pl. I, 5), a Nymphæum of the 3rd cent. A.D., and the **Porta Maggiore** (Pl. K, 5; trams, see p. 240), originally an archway of the *Aqua Claudia*, converted by Aurelian into a gate of the city-wall. Outside, between the Via Prænestina (left) and the Via Casilina (formerly Via Labicana; right), which begin here, is a tomb of the later republican epoch. According to the inscription it was built for himself by *Eurysaces*, a baker; the stones imitate grain-measures piled up in rows; the reliefs refer to his trade.

In the Via Prænestina, 130 paces outside the Porta Maggiore, short of the railway bridge, is an arched door on the left, leading to the **Basilica Sotterránea** (Pl. K, 5; open on Sun. 10-1, free, Thurs. 10-4.30, 5 *L.*). At the foot of the steps is a crypt (1st cent. A.D.), consisting of a nave and two aisles, hollowed out of the tufa, with a small porch and splendid stucco decoration in the style of the Roman house mentioned on p. 270. — About 8 min. N.W. of the Porta Maggiore, between the last two houses on the right side of the Via Luigi Luzzatti, is the **Tomb of the Aurelii** or *Ipogeo di Viale Manzoni* (Pl. I, 5; open on Mon. 3-5; gratuity). This comprises four burial-chambers, one on the ground-level, the others beneath the earth, owned, according to the mosaic pavement in the main chamber, by freedmen of the Gens Aurelia. The fine wall-paintings (3rd cent.; in good preservation) are apparently tinged with gnosticism; the eleven figures, about 3 ft. high, are perhaps portraits of the Aurelii (not the Apostles).

The church of **Santa Croce in Gerusalemme** (Pl. K, 6; trams Nos. 5, 29, 30, 31, 34, 35, see p. 240), one of the seven pilgrimage-churches (p. 253), said to have been erected by St. Helena in honour of her discovery of the Cross at Jerusalem (326), was renewed in 1144 and modernized in 1743; the façade is by P. Passalacqua and D. Gregorini. Adjacent are remains of the ancient *Amphitheatrum Castrense*, a remarkable brick structure.

To the W. from the Piazza Vittorio Emanuele diverges the Via dello Statuto. At its intersection with the Via Merulana rises on the left the modern *Palazzo Field-Brancaccio* (Pl. G, 5). The street is continued to the W. by the Via Giovanni Lanza, which crosses a piazza with two mediæval towers. Here, on the left, a flight of steps ascends to *San Martino ai Monti* (Pl. G, 5), a basilica modernized c. 1650, with twenty-four antique columns, and in the aisles frescoes by G. Poussin (landscapes with scenes from the life of Elijah).

A little farther on we reach the Via Cavour, where, on the left, we mount a flight of steps to **San Pietro in Vincoli** (Pl. F, 5), another ancient basilica, built in A.D. 442, but much modernized, containing Michelangelo's famous Moses.

Interior (if closed, ring at the door on the left, No. 4a). The nave and aisles are separated by twenty antique Doric columns. To the left of the entrance, by the pillar, is the monument of the Florentine painters Piero and Antonio Pollaiuolo (died c. 1495 and 1498). — In the Left Aisle, in the corner to the left, is the monument of Cardinal Nicolaus Cusanus (from Cues on the Moselle, d. 1464), with reliefs by *Andrea Bregno*. — In the Right Transept is the monument of Pope Julius II. (d. 1513) by *Michelangelo*, designed in the pope's lifetime as a detached two-storied monument for St. Peter's, but erected here in 1545 in a considerably diminished form. Its grand and absorbing feature is the huge **Statue of Moses, originally designed as one only of several figures of like size. The attitude probably does not refer to any particular event in the life of the law-giver but seems rather to symbolize human strength controlled by superhuman will. By Michelangelo, but in part only, are the statues of Rachel and Leah (as symbols, on the left, of meditative, and on the right, of active life). The figure of the pope, by *Maso del Bosco*, is a failure; the prophet and sibyl at the side are by *Raffaello da Montelupo*. — The Choir contains an ancient seat from a bath, converted into an episcopal throne. A cabinet under the high altar, with bronze doors (1477), contains the chains of St. Peter, which are shown to the public on Aug. 1st.

II. Rome on the Tiber (Left Bank).

That part of the city which lies between the hills and the Tiber is the Rome of the mediæval, Renaissance, and, above all, the baroque periods, with its labyrinth of streets and its many interesting churches and palaces, but it also contains several important memorials of the early imperial period. The principal street is the *Corso* (p. 278), corresponding with the ancient *Via Lata*, which led from the N. angle of the Forum to the N. gate of the city, and was thence continued by the Via Flaminia (p. 363). The most crowded part of this quarter is now intersected by the modern *Corso Vittorio Emanuele* (p. 289).

A. The Corso Umberto Primo. Piazza Colonna. Piazza Venezia.

The ***Corso**, officially *Corso Umberto Primo* (Pl. D, 1-4; motor-bus 101, see p. 243), the central street of the three running S. from the Piazza del Popolo (p. 256), was the main artery of the city's traffic prior to the modern growth of the hill-quarter (p. 255) and is still the busiest. It extends to the Piazza Venezia and is nearly a mile long. The handsome baroque façades of the 17th and 18th cent. give it a distinctive character.

Not far down the street, on the left, are the house where Goethe stayed in 1786 (No. 20; tablet) and the little church of *Gesù e Maria*, with gorgeous baroque decoration by Carlo Rainaldi (1675). — Farther on, to the right, diverges the Via de' Pontefici, No. 57 in which (to the left) is the entrance to the *Mausoleum of Augustus* (Pl. D, 2), where down to Nerva most of the Roman emperors were buried. In the middle ages the Colonnas used it as a fortress; the interior is now a concert hall ('Augusteo'; see p. 244). The mausoleum is to be freed from the surrounding buildings.

San Carlo al Corso (Pl. D, 2), a baroque church of the 17th cent., has a rich interior decoration by *Pietro da Cortona;* the Glorification of St. Charles Borromeo, over the high altar, is one of *Carlo Maratta's* finest works. — Looking down the busy *Via Condotti* (p. 258), we have a picturesque view of the Spanish Steps (p. 258), topped by Santissima Trinità dei Monti. On the other side of th Corso, the broad *Via Tomacelli* runs W. to the Ponte Cavour (Pl. C, 2), while the *Via Fontanella di Borghese* leads to the Ponte Sant' Angelo (p. 330).

We have now reached the busier part of the Corso, with its numerous shops, and thronged, especially towards evening, with vehicles and pedestrians. No. 418 a (right) is the *Palazzo Ruspoli*, begun by Ammanati in 1556, with a fine staircase by the younger Martino Lunghi. On the same side opens the Piazza in Lucina (Pl. D, 3). The church of *San Lorenzo in Lucina*, dating from the 4th cent., was last altered in 1606; the 4th chapel on the right, designed by Bernini, contains a striking bust of the physician Fonseca (1668) by the same artist. Beneath the adjacent *Palazzo Fiano*, now the Palazzo Almagià, the remains of the Ara Pacis (p. 269) were discovered during excavations begun in 1903. Near this point an ancient triumphal arch spanned the Corso down to 1662; one of its reliefs may be seen in the Palazzo dei Conservatori (p. 297).

A few paces farther the Via delle Convertite diverges to the left to the Piazza di San Silvestro (Pl. D, 3; trams, see p. 240). At its N.W. angle is the old church of *San Silvestro in Capite* (see p. 244). Part of the monastery attached to it has been converted into the *Post Office* (p. 244).

We next note in the Corso the *Palazzo Verospi* (No. 374, on the

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Lungo Tevere Castello
L.T. Vaticano
Ponte
Ponte Sisto
Ponte Cestio
Ponte Sublicio
Ponte Mazzini
Ponte Garibaldi
Ponte Vittorio
Ponte Umberto
Ponte Margherita
Ponte Risorgimento
Ponte Flaminio
Ponte Milvio
T E V E R E
Lungo Tevere di Nona
Lungo Tevere Torre di Nona
Lungo Tevere Arm.
Lungo Tevere dei Tebaldi
Lungo Tevere Farnesina
Via di Ponte S. Angelo
Via de' Coronari
Via del Corso
Via del Pellegrino
Via dei Cappellari
Via Giulia
Via Monserrato
Via Arenula
Via Florentini
Via Ripetta
Via Flaminia
Via Tomacelli
Via Condotti
Via Frattina
Via Fontanella di Borghese
Via Babuino
Via Margutta
Via Gregoriana
Via Sistina
Via Quattro Fontane
Via Nazionale
Via Venti Settembre
Via XX Settembre
Via Piemonte
Via Veneto
Via Boncompagni
Via Lucullo
Via Due Macelli
Via Panisperna
Via Cavour
Via Urbana
Via Merulana
Via Labicana
Via Appia Nuova
Via Ostiense
Via Marmorata
Via Aurelia
Via Giovanni Lanza
Via Gaeta
Via Magenta
Via Nomentana
Via Salaria
Via Pinciana
Via Veneto
Via Piave
Via Po
Via Nizza
Via Alessandria
Via Torino
Via Cernaia
Via Milazzo
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Via Montebello
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Piazza Colonna
Piazza Venezia
Piazza del Popolo
Piazza di Spagna
Piazza Barberini
Piazza Esedra
Piazza Vittorio Emanuele
Piazza S. Giovanni in Laterano
Piazza Farnese
Piazza Campo de' Fiori
Piazza Navona
Piazza Colonna
Piazza Venezia
Piazza del Popolo
Piazza di Spagna
Piazza Barberini
Piazza Esedra
Piazza Vittorio Emanuele
Piazza S. Giovanni in Laterano
Piazza Farnese
Piazza Campo de' Fiori
Circo Agonale
Pal. Altemps
Pal. Apollinare
Pal. Apostolico
Pal. Archivio
Pal. Barberini
Pal. Borghese
Pal. Braschi
Pal. Cancelleria
Pal. Caprini
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Pal. Cenci
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Pal. Colonna
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Pal. Corsini alla Lungara
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Pal. Del Drago
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Pal. Della Valle
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Pal. Doria
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Banca Italia
Telegrafo
Teat. Metast.
Pal. Firenze
Via del Parlamento
Via del Piè di Marmo
Via del Corso
Via del Tritone
Via del Traforo
Via di Campo Marzio
Via Stella
Via Valadier
Via Vittoria
Via d'Isidoro
Via Sistina
Via Capo le Case
Via Due Macelli
Via Mario de' Fiori
Via Frattina
Via Belsiana
Via Condotti
Via Gregoriana
Via Laurina
Via Rasella
Via Nazionale
Via Quattro Fontane
Via Venti Settembre
Via Piemonte
Via Boncompagni
Via Lucullo
Via Sardegna
Via Veneto
Via Ludovisi
Via Barberini
Via Rasella
Via Panisperna
Via Milazzo
Via Cavour
Via Urbana
Via Merulana
Via Labicana
Via Giovanni Lanza
Via Gaeta
Via Magenta
Via Principe Amedeo
Via Napoleone III
Via Cernaia
Via Goito
Via Palestro
Via Solferino
Via Montebello
Via Volturno
Via Milano
Via Torino
Via Nazionale
Via Quattro Novembre
Via Alessandrina
Via Panisperna
Via Cavour
Via Urbana
Via Merulana
Via Labicana
Via Giovanni Lanza
Via Gaeta
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Via Principe Amedeo
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Via Solferino
Via Montebello
Via Volturno
Via Milano
Via Torino
Via Nazionale
Via Quattro Novembre
Via Alessandrina
Credito Italiano
Parlamento
Pal. Chigi
Rinascente
S. Maria in Via
Largo Chigi
Pal. Marignoli
S. Claudio
Ist. Assicurazioni
Pal. Poli
S. Min. Campo Marzio
S. Trinità d. Miss.
S. M. in Trivio
Fontana di Trevi
Piazza Colonna
Galleria Colonna
Pzza di Mte Citorio
Obelisco
Colonna
Pal. Ferraioli
Banca Com.
Pal. Sciarra
Teat. Quirino
S. Salvat. delle Coppelle
S. M. Maddalena
Carmelitane
S. M. in Aquiro
Pal. di Pietra
Borsa
Cassa di Risp.
Colonna
Pzza della Rotonda
Pal. Giust.
Pal. Borromeo
Pal. Serpieri
Ministero Comunicazioni
S. Ignazio
Collegio Romano
Banco di Roma
Pal. Nutti
Pal. Papa Azzurri
S. Marcello
S. Eustachio
Pantheon
Minist. dell'Istruz. pub.
Pzza S. Eustachio
Pzza S. Ma sopra Minerva
Pal. Lante
Pal. Odescalchi
SS. Apostoli
Banco di Sicilia
Pal. Colonna
S. Chiara
Palazzo Doria
Pal. Bonaparte
Terme di Agrippa
Pal. Marescotti
Pal. Grazioli
Pal. Assic. Ven.
Pal. Altieri
Pal. Venezia
Pal. Strozzi
S. Francesco d. Stimmate
S. Marco
Pal. Sidoni
Pzza del Gesù
Gesù
Pal. Bolognetti
Palazzetto
Argentina
Largo Arenula
Pal. Caetani
S. Stanislao
Pal. Venanzio
Monum. Vitt. Emanuele
Pal. Matteo
S. Caterina de' Funari
Margana
S. Rita
S. Maria in Aracoeli
Museo
Pal. Costaguti
S. Ambrogio
Pal. Ascarelli
Pal. Malatesta
Pal. Massimi
S. Francesca
Pal. Senatore
Pal. Cenci
Portico di S. Angelo Ottavia
S. M. in Campitelli
S. Oronzio
Pal. Caffarelli
Vecchio Ghetto
Teat. d. Marcello
Foro Italico
Via del Plebiscito
Via dei Giubbonari
Via dei Cappellari
Via dei Banchi Vecchi
Via dei Coronari
Via del Governo Vecchio
Via del Pellegrino
Via dei Baullari

right), rebuilt in 1704, now the *Credito Italiano*. On the left are the *Palazzo Marignoli*, with the Café Aragno (p. 239) on the ground-floor, and the large stores of *La Rinascente*. The church of *Santa Maria in Via* (Pl. D, E, 3), in the Largo Chigi, was begun in 1593 by the elder Martino Lunghi and completed by Carlo Rainaldi in 1681. The adjoining *Via del Tritone* runs to the Piazza Barberini (p. 259).

To the right, at the corner of Piazza Colonna, rises the large *Palazzo Chigi* (Pl. D, 3), begun in 1580 by Giacomo della Porta, completed by C. Maderna, and now the *Ministry of Foreign Affairs*.

The **Piazza Colonna** (Pl. D, 3; buses 101 and 103, see p. 240), into which the Corso here expands, is the most central square in Rome. It derives its name from the ***Column of Marcus Aurelius**, rising in the centre, and embellished like that of Trajan (p. 314) with reliefs from the emperor's wars against the Marcomanni and other Germanic tribes on the Danube. It consists of twenty-eight blocks, and with pedestal and capital is 97 ft. in height (100 ancient Roman feet). In 1589 it was restored by Sixtus V. and crowned with a statue of St. Paul. On the E. side of the piazza rises the sumptuous *Banca Nazionale di Credito* (1923); below it is the **Galleria Colonna** (containing the Café Biffi, p. 239), an arcade similar to that at Milan (p. 28), but in the form of a Y. On the W. side of the piazza is the building of the *Associazione della Stampa*, with a portico of ancient Ionic columns (containing the Fagiano restaurant, p. 238). — The streets running W., on the right and left of this portico, lead to the Piazza di Monte Citorio (p. 285). The street running S. leads to the Piazza di Pietra (Pl. D, 3), where rise eleven Corinthian *Columns, 42 ft. high. They belonged to the N. side of a temple probably erected in 145 by Antoninus Pius in honour of Hadrian: the adjoining building, formerly a custom-house (Dogana di Terra), is now the *Exchange*. In 1926 it was proposed to construct a broad thoroughfare from the Piazza Colonna to the Pantheon (p. 285) by way of the Piazza di Pietra. — The Via di Pietra leads back to the Corso.

Next in the Corso is the **Palazzo Sciarra - Colonna** (Pl. D, 3, 4; No. 239, on the left), perhaps the finest in the street, built by *Flaminio Ponzio* early in the 17th cent., with a portal of later date. On the right, opposite, is the *Savings Bank* (1872).

The Via del Caravita leads to the right to **Sant' Ignazio** (Pl. D, 4), an imposing baroque church, somewhat in the style of the Gesù (p. 289), erected in 1626-85 from designs by *Padre Grassi*, in honour of Ignatius Loyola (d. 1556), the founder of the Jesuit order, who was canonized in 1622. Paintings in the interior by Padre Pozzo, a virtuoso of perspective. In the transept are two 18th cent. reliefs: left, an Annunciation, by Filippo della Valle, right, St. Aloysius Gonzaga, by Pierre Legros. The tomb of Pope Gregory XV. (d. 1623), at the end of the right aisle, is also by Legros (1697).

The **Collegio Romano** (Pl. D, 4), formerly a college of the Jesuits, adjoining the choir of Sant' Ignazio on the S., is an extensive building by B. Ammanati. The central portion, with its façade looking into the Piazza del Collegio Romano, is now occupied by the *Liceo Ennio Quirino Visconti*. The rest of the building accommodates the large Prehistoric and Ethnographical Museum and the *Biblioteca Vittorio Emanuele* (p. 245), the richest library in Rome, composed of the Jesuits' and other monastery libraries, with the constant addition of modern works (the library enjoys the right to a free copy of every new work published in Italy).

The **Museo Preistorico-Etnografico Luigi Pigorini** was established here in 1876. The entrance is on the E. side, at Via del Collegio Romano 27. Adm., see p. 249; illustrated guide 3 *L.*

We ascend, passing the library, to the third floor. From the vestibule we enter, to the left, the Ethnographical Museum, which occupies twenty-six rooms and corridors, running round the large inner court.

The Prehistoric Museum begins with Cabinet 27 (reached also from the vestibule through Corridor 53 and Cabinets 29 and 28, on the right). Cabinets 27-44 contain objects originating from Italy. Cabinets 27-30, Stone age; Cabinets 31-35, Bronze age (in 33 the model of a Sardinian 'Nuragh', a conical tower probably used as place of refuge); Cabinets 36-41, Iron age. The last Cabinet (40) in the row contains the **Treasure of Præneste* (p. 385), dating from the beginning of the 7th cent. B.C. On the middle shelf: 1. Gold robe-decoration, with figures of animals soldered on; 20. Two-handled gold vessel; 23. Globe-shaped vessel in silver-gilt; etc. By the window, 26. Fragments of a Phœnician silver bowl with reliefs in the Egyptian style; 25, 24. Bowls in silver-gilt. Corridor 41 and Cabinets 42-44 contain tomb-finds from Central Italy. — Then follow prehistoric objects from other countries: Cabinet 45, Switzerland, Belgium, Spain, and France; Cabinet 46, Scandinavia, Russia, Germany, England; Cabinet 47, Balkans; Cabinet 48, Asia Minor, Rhodes; Cabinet 49, Crete; Cabinet 50, Africa (Egypt); Corridor 51, Cabinet 52, and Corridor 53, America.

On the S. side of the Piazza del Collegio Romano is the entrance to the Galleria Doria (see below). The Via del Piè di Marmo to the W. leads to Santa Maria sopra Minerva (p. 286).

In the Corso we next observe on the left the church of *San Marcello* (Pl. D, E, 4), in the piazza of that name, with a façade by Carlo Fontana (1708). On the right, at the corner of the side-street leading to Piazza del Collegio Romano, is the ancient little church of *Santa Maria in Via Lata*, with a fine façade by Pietro da Cortona (1658-62). Opposite to it is the Via Santi Apostoli, leading to the Piazza Santi Apostoli and to Palazzo Colonna (p. 284).

In the Corso, on the right, rises the superb **Palazzo Doria** (Pl. D, 4), of the 17-18th cent., with a fine colonnaded court. The *Galleria Doria-Pamphili, on the first floor, is entered from the N. side of the palace, opposite the Collegio Romano (see above), No. 1 a. Adm., see p. 248; gratuity 1-2 *L.*; catalogue 2 *L.* 25 c.; best light about midday.

We ascend the staircase and ring. Through the 1st Room we pass to the left into the Galleria Grande, in the rooms round the court. — Straight on, we enter Gallery I (Primo Braccio): 70. *Guercino*, Youth

writing; *Claude Lorrain*, 71, 72. Landscapes with figures, *76. Landscape with a temple of Apollo; *Annibale Carracci*, 78. Assumption, 82. Pietà; *Claude Lorrain*, *88. The Mill, 92. Landscape with the Flight into Egypt. — In the cabinet at the end of the gallery (left), **118. *Velazquez*, Pope Innocent X. (Pamphili), a marvel of colour, painted with pitiless precision (1650); also a coloured bust of the pope by *Bernini* (1647).

Gallery II (Secondo Braccio), with a few antique sculptures. — Adjacent is Room III: left, *Mazzolino*, 120. Massacre of the Innocents. — Room IV: left, 144. *Garofalo*, Holy Family; 153. Dutch copy of *Raphael's* Joanna of Aragon; *159. *Rondinelli*, Madonna; 164. *Solario*, Christ bearing the Cross; 161. *Garofalo*, Visitation; 171. *Florentine School*, Machiavelli. — Room V: left, 173. *Netherlandish School* (16th cent.), Moneychangers quarrelling; 192. *Jan van Scorel*, Agatha van Schoenhoven; 196. *German School*, Portrait; *Brueghel*, 197. Water, 209. Air; 208. *German School*, Portrait. — Room VI: 215. *Teniers* (the Younger), Rural festivity; 231. *Rubens* (?), A Franciscan.

Gallery III (Terzo Braccio): 277. *Bordone*, Venus, Mars, and Cupid; 288. *Sassoferrato*, Holy Family; 290. *Lorenzo Lotto*, St. Jerome; 291. *Jan Lievens*, Sacrifice of Isaac; 299. *N. Poussin*, Copy of the Aldobrandini Nuptials (p. 348). — A few steps descend to the left to the Salone Aldobrandini, or Salone dei Marmi. Among the antiques: Replica of the Diana of Gabii in the Louvre; Ulysses escaping from the cave of Polyphemus; Young Centaur; and a round altar with delicate ornamentation. On the walls are landscapes by *Gaspard Poussin* and his imitators.

Corso Umberto I

Gallery IV (Quarto Braccio): 376. *Sassoferrato*, Madonna; *Caravaggio*, 380. Mary Magdalene, 384. Rest on the Flight into Egypt (early works); 386. *Tintoretto* (?), Portrait; 387. *Correggio*, Triumph of Virtue, unfinished, in tempera; *388. *Titian*, Daughter of Herodias (early work, c. 1514-15); *403. *Raphael*, Navagero and Beazzano, Venetian scholars; 406. *Lodovico Carracci*, St. Sebastian; 411. *Dosso Dossi*, Dido lamenting.

In the Corso, opposite the Palazzo Doria, is the W. front of the *Palazzo Odescalchi*, in the Florentine style (1887-88; see p. 284), next to which is the *Palazzo Salviati*, built after 1690 by Carlo Rainaldi.

The Corso ends in the **Piazza Venezia** (Pl. D, E, 4), the chief traffic-centre (trams and buses, see p. 240), from which diverge to the left the Via Cesare Battisti (the prolongation of the Via Nazionale, p. 273), past the offices of the *Assicurazioni Generali-Venezia*, completed in 1907, and to the right, passing the *Palazzo Bonaparte* (17th cent.), the Via del Plebiscito, afterwards continued by the Corso Vittorio Emanuele (p. 289).

The piazza derives its name from the ***Palazzo di Venezia**, a castle-like edifice, begun c. 1452 by order of Cardinal Pietro Barbo (afterwards Pope Paul II.) in the Florentine early-Renaissance style, and partly built with stones from the Colosseum. The unfinished

arcades of the *Inner Courtyard date from the last years of Paul II.'s pontificate. The palace was occasionally used as a papal residence until Pius IV. presented it in 1564 to the Venetian republic, with which it came in 1797 into the possession of Austria. In 1916 it became Italian state property and is now being fitted up for official functions. The entresol is occupied by the Italian Archæological Institute (p. 245), and the Direzione Generale per le Antichità e le Belle Arti is also accommodated in the building (entrance at Piazza di San Marco 51). In the E. wing seven of the papal apartments have been converted into a museum.

The ***Museo del Palazzo di Venezia** is a collection of paintings, sculptures, furniture, and other works of applied art, dating from the middle ages and the Renaissance. Most of the objects, especially the mediæval wood-carvings, rare in Italy, come from Rome and the Abruzzi. Adm., see p. 249 (closed in 1927); the permit is obtained a day in advance from the Direzione Generale (see above). The entrance is at Piazza di San Marco 48 (ascend the narrow staircase, on the right, to the loggia). Illustrated guide (1925) 8 *L.*

From the provisional entrance by the loggia we pass through Rooms III and II and first visit Room I, which contains chiefly works of the 14th century. Near the future entrance is a painted chest; above, a wooden statue of the Madonna. Back-wall: Panel with six scenes from the Life of Christ, by *Baronzio;* wooden recumbent figure of St. Anne. Exit-wall: Two carved beam-ends, carved chest of the 11th cent.; above, carved and painted Madonna (Madonna d'Acuto; 12th cent.); *Simone Martini,* Madonna. — Room II. Left, Portrait of Cesare Borgia; 14th cent. fresco of the Nativity of St. John the Baptist. Farther on, two carved beam-ends, two carved and painted Madonnas from the Abruzzi (14th and 15th cent.). By the exit, a glass-case with majolica of the 9-14th centuries. — Room III and the two following rooms retain their old beamed ceilings. Two glass-cases with majolica of the 14-16th cent.; in the third case, old textiles and a casket with paste relief (15th cent.); cassone with a painted lid. — Near the loggia (see above) is a small roof-court, overlooked by the three towers of the palace.

Room IV. Collection of weapons. By the left wall, Marble bust of Doge Marino Grimani, by *Alessandro Vittoria.* — Room V. Left, *Stefano da Zevio,* Madonna; chest with paste relief; on top, a Syrian vase (5th cent.); *Sodoma,* Story of Rhea Silvia; *Andrea Solario,* Lute-player. Back-wall: *Fra Filippo Lippi,* *Annunciation. Exit-wall: Head of a youth, a fragment of a delicate fresco; *Giulio Romano,* Madonna. — Room VI. Left, *Sebastiano del Piombo* (?), Two young men; wooden statues of two female saints; *Niccolò da Foligno,* Madonna and four saints. Exit-wall: Apothecary's vessels (Roman majolica of the early 16th cent.). On the central table is a marble head of Victory (copy of the 1st cent.

A D.). In the wall-cabinet between the windows: a winged altar, carved and painted, from the Abruzzi (14th cent.); ivory casket (Byzantine; 9th cent.); ivory triptych (13th cent.); reliquary tablet (stauroteca; 13th cent.); figure of Christ (12th cent.); four panels of a casket (Limoges enamel; 13th cent.). — Room VII. The frieze depicts the exploits of Hercules and fountains (15th cent.). Left, Madonnas by *Michele Bono* and *Antoniazzo Romano*. Back-wall: *Vincenzo Tamagni*, Nuptials of the Virgin; *B. Bellano*, Bust of Pope Paul II. Exit-wall. *Iacopo Sansovino*, Miracles of St. Mark (two small terracotta reliefs); *Melozzo da Forlì*, St. Sebastian and two donors. In the glass-case between the windows, writing-case of Paul II. and church plate of the 14-15th centuries.

The restoration of the three following papal apartments is not yet complete: *Sala del Mappamondo*, decorated with architectural frescoes by Mantegna (1488-90), *Sala del Concistoro*, and the *Sala Regia*, with a medallion-frieze by Bramante (c. 1500).

The church of *San Marco* (Pl. D, E, 4), incorporated in the S. side of the Palazzo Venezia, was re-erected in 833; the vestibule dates from 1469. The interior (17th and 18th cent.) is one of the happiest examples of an early-Christian basilica transformed in the baroque style. The mosaics in the tribune are of the 9th century.

On the N. slope of the Capitol, which here faces us, towers the huge **National Monument to Victor Emmanuel II.** (Pl. E, 5), the symbol of United Italy, much criticized in detail, and in its gleaming new whiteness still contrasting intensely with its surroundings. It was begun in 1885 from the designs of Count Giuseppe Sacconi and unveiled in 1911 while yet unfinished. The material is Brescian marble, except for the isolated bronze-gilt sculptures. Measurements: breadth 443 ft., length 426 ft., height 230 ft. Above the massive flight of steps rises the *Altare della Patria*, consisting of a statue of Roma, approached by processions coming to render her homage (a work of Angelo Zanelli's), and, at her feet, the tomb of an *Unknown Warrior*, an Italian soldier who fell in the Great War. Still higher is the equestrian statue of the king (39 ft. high), by Enrico Chiaradia. An imposing colonnade, with columns 49 ft. high, an attic, and projecting corner-pavilions surmounted by quadrigæ, forms the background, dominating the Capitol, and an inevitable feature in every view of the city.

On the left side of the flight of steps (see above) is the upper part of a monument of the 1st cent. B. C., erected by the senate and people to *C. Poblicius Bibulus*.

To the E. of the *Foro Italico*, the open space in front of the monument, lies Trajan's Forum (p. 314); to the W. (reached by the Via San Marco) is the *Via d'Aracœli*, which leads (left) to the Piazza d'Aracœli (p. 294) and the Capitol and (right) to the Piazza del Gesù (p. 289).

To the E. of Piazza Venezia, between the long Piazza Santi

Apostoli and the Via Pilotta, rises the **Palazzo Colonna** (Pl. E, 4), begun by Pope Martin V. in 1417, during the most prosperous period of his family (the Colonna), which rivalled the power of the Orsini until well on in the 16th century. The palace was much altered in the 17th and 18th centuries. The PICTURE GALLERY on the first floor is entered from Via della Pilotta 17. Adm., see p. 248. Catalogue 2 *L.*

The gallery, installed in richly decorated rooms with ceiling-paintings of the 17th cent., contains numerous portraits of the Colonna family, of the 16th and 17th cent., by *Pietro Novelli, Girolamo Muziano, Agostino Carracci, Scipio Gaetano,* and others. — ROOM I. The ceiling-painting (Deification of Marcantonio Colonna) is the best work of the Roman *Giuseppe Chiari* (c. 1700). Right, 17. *Schiavone* (?), Narcissus in a fine wooded landscape; on the opposite wall, 12. *Bonifazio,* Madonna and saints; left wall, 15. *Palma Vecchio,* Madonna with St. Peter and the donor. — ROOM II (Gran Sala) is splendidly decorated; ceiling-paintings (Battle of Lepanto, 1571), in the most mature baroque style, by *Giovanni Coli* and *Filippo Gherardi* (1675-78); mirrors painted with flowers by *Mario de' Fiori* and genii by *Carlo Maratta.* — ROOM III. Twelve water-colour *Landscapes by *Gaspard Poussin,* in the master's best style. — ROOM IV. 90. *Veronese,* Portrait; 115. *Annibale Carracci,* Bean-eater; 112. *Lo Spagna,* St. Jerome. On the exit-wall, 107. *Titian* (?), Franciscan friar. — The throne in ROOM V (this and the following room are temporarily closed) was used on papal visits only. — ROOM VI. Entrance wall: 120, 123. *Barend van Orley* (?), Two Madonnas surrounded by smaller round pictures; right wall, 130. *Stefano da Zevio* (not Gentile da Fabriano), Madonna; 135. *Giovanni Santi* (?), Guidobaldo da Montefeltro.

The church of the **Santi Apostoli** (Pl. E, 4), adjoining the Palazzo Colonna on the N., mentioned in the 4th cent., was rebuilt by *Francesco Fontana* in a florid baroque style in 1702 and restored in 1868-75. The porch facing the Piazza Santi Apostoli is of 1475.

In the porch, left, a monument to the engraver Giovanni Volpato, by *Canova* (1807); right, an ancient eagle in a garland of oak-leaves. — The ceiling-fresco in the church (Christ glorified by saints) is by *Baciccio* (c. 1700). At the end of the left aisle, *Monument of Clement XIV., by *Canova* (1787). In the tribune (left), monument of Cardinal Pietro Riario (d. 1474), by *Mino da Fiesole* and *Andrea Bregno;* fresco on the vaulting, Fall of the Angels, by *Giovanni Odassi,* in the baroque style, of striking effect. — The crypt contains a fine monument to Raffaello della Rovere, father of Julius II. (1477).

Opposite the church is the E. front of the *Palazzo Odescalchi* (comp. p. 281), of which the central portion was built by Bernini in 1665; the wings were added by N. Salvi in 1745.

B. FROM PIAZZA COLONNA PAST THE PANTHEON TO PIAZZA NAVONA.

From the Piazza di Spagna (p. 258) the shortest way (20 min.) to the Ponte Sant' Angelo is by the Via Condotti and the VIA FONTANELLA DI BORGHESE. Looking back, we have a fine view of Santissima Trinità dei Monti (p. 258). In Via Fontanella (right) is the **Palazzo Borghese** (Pl. D, 2, 3), begun in 1590 by the elder Martino Lunghi and completed by Flaminio Ponzio (d. 1615), with a handsome forecourt. Farther on, beyond the Via di Ripetta and Via della Scrofa (Pl. C, 3), the street, here called the Via di Monte Brianzo, ends near the *Ponte Umberto* (Pl. C, 3) in the broad Lungotevere Torre di Nona. The *Albergo dell' Orso* (Pl. or; C, 3), at Via di Monte Brianzo 94, corner of the Via dell' Orso, is one of the few mediæval houses that the city possesses. To the W., at Via Zanardelli 1, is the palazzo of Conte Giuseppe Primoli (d. 1927), a member of the house of Bonaparte, who bequeathed his collections, to be known as the *Museo Napoleone,* to the city.

Piazza Colonna, see p. 279. — The side-streets to the right and left of the colonnade on the W. side of the piazza lead to the Piazza di Monte Citorio (Pl. D, 3), a knoll composed of ancient buried ruins. In the centre rises an Egyptian obelisk, 84 ft. in height. On the N. side is the **Camera de' Deputati**, begun as a palace for the Ludovisi family by *Bernini* (1650), but altered by *Carlo Fontana* under Innocent XII. for the papal law-courts. The building was fitted up in 1871 for the Italian parliament. In 1905-18 the rear portion was enlarged by Ernesto Basile, while a new façade was built on the N. In the session hall is a frieze by A. Sartorio (1908-13).

At the foot of the Monte Citorio we go to the S., take the first turn to the right (W.), cross the small *Piazza Capránica* (Pl. D, 3; to the right of which lies Sant' Agostino, p. 288), and, bearing to the left, soon reach the Piazza of the Pantheon (*Piazza della Rotonda*, Pl. D 4; trams and motorbus, see p. 240). In the centre is a large fountain, erected in 1575, on which the upper end of a broken obelisk from the neighbouring temple of Isis was placed in 1711.

The **Pantheon is the only ancient edifice in Rome with walls and vaulting in complete preservation. The dome was the first of any size to be constructed and is the greatest architectural achievement of the Romans. The inscription on the frieze names Marcus Agrippa, son-in-law of Augustus, as the builder. The original building having been damaged by lightning, the present circular edifice, including the dome, was entirely re-erected by Hadrian (c. 115-125); the portico is thought by some to belong to the Augustan building, by others to have been added in the 2nd century. In 609 Boniface IV. dedicated the Pantheon as a Christian church under the name of *Sancta Maria ad Martyres*, but it is known popularly as *Santa Maria Rotonda*, or simply as *La Rotonda*. The edifice has been frequently restored.

The entrance to the portico was by five steps, now covered by the raising of the soil around. The Portico is borne by sixteen Corinthian granite columns, 14½ ft. in girth and 41 ft. in height. In 1632 Pope Urban VIII. (Barberini) removed the bronze tubes on which the roof rested, and had them converted into eighty cannon, which Pasquino (p. 290) deplores: "Quod non fecerunt barbari, fecerunt Barberini". — The bronze-mounted doors are ancient.

The *Interior (open till 12, and for two hours late in the afternoon), lighted by a single aperture 29 ft. in diameter in the centre of the dome, produces so beautiful an effect that it was believed, even in ancient times, that the temple derived the name of Pantheum from its resemblance to the vault of heaven. The coffered dome is of concrete; its height and diameter are equal, being each 142 ft. The surface of the walls is broken by seven large niches, in which stood the statues of gods. The architrave is borne by fluted columns

of coloured marble. The marble, porphyry, and serpentine decorations of the attica were covered with whitewash in 1747.

In the second niche on the right is the tomb of *Victor Emmanuel II.* (d. 1878); in the opposite niche that of *Humbert I.* (d. 1900), by whose side reposes his widow *Margherita* (d. 1926). — In the niche to the left of the high altar is the monument of Cardinal Consalvi by *Thorwaldsen.* — Between the 2nd and 3rd niches on the left is the tomb of *Raphael* (d. April 6th, 1520), with a bronze bust erected in 1883, and the Latin elegiac couplet by Cardinal Bembo, thus translated by Pope in his 'Epitaph on Sir Godfrey Kneller': "Living, great Nature feared he might outvie Her works; and dying, fears herself may die." The statue of the Madonna on this altar, by *Lorenzetto*, was executed according to Raphael's last will.

Behind the Pantheon, to the S.E., lies the Piazza della Minerva (Pl. D, 4), in which a marble elephant, executed by Ercole Ferrata after Bernini, with an ancient obelisk on its back, was placed in 1667.

***Santa Maria sopra Minerva** (Pl. D, 4), erected on the ruins of Domitian's temple of Minerva, is first mentioned c. 800. The present building, the only mediæval Gothic church in Rome, begun in 1280, was restored and repainted in 1848-55. It is the chief church of the Dominicans in Rome and contains several admirable works of art, in particular Michelangelo's Christ.

Left Aisle. On the left, the tomb of the Florentine Francesco Tornabuoni, by *Mino da Fiesole*. In the 3rd chapel, on the right of the altar, a statue of St. Sebastian (15th cent.). — Right Aisle. In the 4th chapel, a picture on a gold ground, painted in honour of a fraternity founded in 1460 for the support of poor girls; on the left the tomb of Urban VII. (d. 1590), by *Ambrogio Buonvicino*. The 5th chapel contains monuments of the parents of Clement VIII., by *Cordieri*. — Right Transept. On the right, a small chapel with a wooden crucifix falsely attributed to *Giotto*. Then the Caraffa Chapel, with a handsome balustrade, and with frescoes by *Filippino Lippi* (1489): on the right, Thomas Aquinas defending the Catholic religion against heretics; in the lunette, St. Thomas and the Miracle of the Cross; over the altar, the Annunciation; on the wall at the back, the Assumption of the Virgin; sibyls in the vaulting by *Raffaellino del Garbo;* on the left, the tomb of Paul IV. (d. 1559), designed by *Pirro Ligorio*. On the wall to the left of the Caraffa chapel, tomb of a bishop (d. 1296), with a Madonna in mosaic, excellent Cosmato work. — The Choir contains the large monuments of the two Medici popes, (l.) Leo X., and (r.) Clement VII., designed by *Antonio da Sangallo;* statue of Leo by *Raffaello da Montelupo*, that of Clement by *Nanni di Baccio Bigio*. In front of the high altar, to the left, is *Michelangelo's* *Risen Christ with the Cross (1521); the loin-cloth, in bronze, was afterwards added for the sake of propriety; the right foot is protected against the kisses of the devout by a bronze shoe. — On the floor of the chapel to the left of the choir (passage to the Via Sant' Ignazio) is the tombstone of Fra Angelico da Fiesole (d. 1455; p. 190), with his portrait. — In the Left Transept, the Chapel of San Domenico, with eight black columns and the tomb of Benedict XIII. (d. 1730).

A little to the E. are the church of Sant' Ignazio and the Collegio Romano (see pp. 279, 280).

We return to the Pantheon. At the back of it (S.) the Via della Palombella, in which remains of the *Thermæ of Agrippa* are visible, leads W. to the Piazza Sant' Eustachio. At the W. end of this piazza are (r.) the Palazzo Madama and (l.) the **University** (*Sapienza;* Pl. C, 4). The university, founded by Pope Boniface VIII.

in 1303, saw its prime at the beginning of the 16th cent., under Leo X. It now numbers 5000 students. The building (entered at Via della Sapienza 71), designed by Giacomo della Porta, was begun in 1575. The church of *Sant' Ivo*, belonging to the university, with its baroque spiral tower, was erected by Borromini in 1642-60, in honour of Urban VIII., in the form of a bee, the pope's crest. The colonnaded court, in two stories, is among the most imposing in Rome.

The **Palazzo Madama** (Pl. C, 4), once occupied by the Roman bank of the Medici, derives its title from 'Madama' Margareta (natural daughter of Charles V. and wife of Duke Ottavio Farnese of Parma), who occasionally resided here about the middle of the 16th century. In 1642 it was entirely remodelled by a Florentine architect, and since 1871 has been the seat of the Italian Senate *(Palazzo del Senato)*. The chief façade looks W. towards the small Piazza Madama. The reception room was adorned by Cesare Maccari in 1888 with frescoes from Roman history.

Opposite the N. side of the palace rises **San Luigi de' Francesi** (Pl. C, 4), the national church of the French, consecrated in 1589, with a façade hitherto attributed to Giacomo della Porta.

Large ceiling-fresco by *C. J. Natoire* (1754). In the 2nd chapel of the right aisle, admirable *Frescoes from the life of St. Cecilia, by *Domenichino;* on the right the saint distributes clothing to the poor; above, she and her betrothed are crowned by an angel; on the left the saint suffers martyrdom with the blessing of the pope; above, she is urged to take part in a heathen sacrifice; on the ceiling, admittance of the saint to heaven; altarpiece, a copy of Raphael's St. Cecilia (p. 135) by *Guido Reni*. — Over the high altar: Assumption, by *Francesco Bassano*. The 5th chapel in the left aisle contains *Caravaggio's* *Scenes from the life of St. Matthew (c. 1590).

From the Piazza San Luigi the Via della Scrofa leads N. to Sant' Agostino (p. 288). To the W., following the Via San Salvatore, and crossing the Piazza Madama, we reach the Piazza Navona.

The ***Piazza Navona** (Pl. C, 4), one of the most perfect in Rome; coincides with the ancient Circus or Stadium of Domitian (see the dotted outline on the plan, p. 237), and derives its official name of *Circo Agonale* from the Greek 'agones', or contests of the circus. Thence also came the mediæval name 'Navona.' It is embellished with three *Fountains*. That at the N. end, Neptune fighting with a sea monster, is modern (1878); the two others were executed by Bernini in 1647-52. The central fountain is most imposing, with its figures of the Danube, Ganges, Nile, and Rio de la Plata, the whole crowned with an antique obelisk.

Opposite, on the W. side of the Piazza Navona, is the church of **Sant'Agnese**, built by *Girolamo* and *Carlo Rainaldi* and *Borromini* in 1652-72, with a façade well in agreement with the palaces on its left (*Palazzo Pamphili*, by Girolamo Rainaldi) and right.

The impressive *Interior is one of the most successful baroque structures on a central plan. Over the altars are reliefs by Bernini's pupils. The frescoes in the pendentives of the dome are by *Baciccio*. Over the door is the monument of Innocent X., by *G. B. Maini* (early 18th cent.).

Santa Maria dell' Anima (Pl. C, 4), the national church of the German-speaking Catholics, with a fine façade, was erected in 1500-14. The name is explained by the small marble group in the tympanum of the portal: the Madonna invoked by two souls in purgatory. The church is open till 8.30 a.m., on holidays till noon; when closed, visitors go round the church and ring at the door (No. 20) of the German Hospice, opposite Santa Maria della Pace.

The interior, restored in 1874-80, consists of nave and aisles. The saints painted on the ceiling are by *Ludwig Seitz* (1875-82), who also designed the stained-glass window over the chief portal. — Right Aisle. 1st Chapel. Altarpiece: St. Benno receiving from a fisherman the keys of the cathedral of Meissen (Saxony), recovered from the stomach of a fish, by *Carlo Saraceni* (pupil of Caravaggio). On the 3rd pillar, Tomb of Adrian Vryburch, by *Duquesnoy* (1628). — Left Aisle. 1st Chapel. Altarpiece: Martyrdom of St. Lambert, by *Saraceni*. 3rd Chapel: Frescoes from the life of St. Barbara, by *Michel Coxie*. — Choir. Altarpiece by *Giulio Romano*, painted for Jakob Fugger. On the right, tomb of Adrian VI. (of Utrecht; the last non-Italian pope, d. 1523), with figures of justice, prudence, strength, and temperance, designed by *Baldassare Peruzzi;* opposite to it, that of a Duke of Cleve (d. 1575). A relief in the ante-chamber of the sacristy (at the end of the left aisle) represents the investiture of this prince by Gregory XIII.

Close by is the church of **Santa Maria della Pace** (Pl. C, 3, 4), erected in 1480, and about 1657 provided by *Pietro da Cortona* with a fine semicircular portico. It contains admirable frescoes of the beginning of the 16th cent., particularly the Sibyls by Raphael (best light 10-11). When closed, apply to the sacristan, Vicolo dell' Arco della Pace 5, whence *Bramante's* cloister (1504) may be entered.

The interior is a domed octagon, preceded by a short nave. — Over the 1st chapel on the right are *Raphael's* *Sibyls, grouped round the arch with the most perfect adaptation, painted in 1514 by order of Agostino Chigi (p. 358). In the lunette above are Prophets by *Timòteo Viti*, Raphael's contemporary. Adjoining the 1st chapel on the left are monuments of the Ponzetti family, 1505 and 1509, one on each side. The fresco over the altar is by *Baldassare Peruzzi:* Madonna between SS. Bridget and Catherine, with the donor Cardinal Ponzetti kneeling in front (1516). The vaulting above contains biblical scenes, in three rows, also by Peruzzi.

The street opposite the church leads S. to the Corso Vittorio Emanuele, near the Chiesa Nuova (p. 290).

Sant' Agostino (Pl. C, 3), the first domed church in Rome, was built in 1479-83 by *Giacomo da Pietrasanta.*

Interior. On the entrance-wall, a Madonna and Child ('Madonna del Parto'), in marble, by *Iacopo Sansovino*, surrounded by numerous votive offerings. In the nave, on the 3rd pillar to the left, a fresco of the Prophet Isaiah, by *Raphael* (1512; badly retouched). In the right transept the tomb of Cardinal Renato Imperiali (d. 1737), designed by *Paolo Posi*, with statues of Love and Courage by *Pietro Bracci*. The high altar was erected in 1628 from designs by *Bernini*. The chapel on the left contains the tomb of St. Monica, mother of St. Augustine. On the altar in the left transept is a statue of St. Thomas of Villanova, by *Melchiorre Caffa* (after 1660); on the right, the tomb of Cardinal Lorenzo Imperiali (d. 1673), by *Domenico Guidi*. The 2nd chapel in the left aisle has a fine marble group, by *Andrea Sansovino*, of St. Anne, Mary, and Jesus; in the 1st chapel, *Caravaggio's* *Madonna di Loreto.

To the W. is the church of *Sant' Apollinare* (Pl. C, 3).

C. The Corso Vittorio Emanuele and Quarters to the South.

The line of streets running W. from the Piazza Venezia (p. 281), first the *Via del Plebiscito*, and then the *Corso Vittorio Emanuele*, which since 1876 have been carried through the densest quarter of mediæval Rome, form the great artery of communication with the Vatican quarter. Trams Nos. 1, 4, 12, 24, 36, 37, 44, 50, see p 240.

In the Via del Plebiscito (Pl. D, 4) we first observe, on the left, the chief façade of the Palazzo Venezia (p. 281), then, on the right, the S. façade of the Palazzo Doria (p. 280), the Palazzo Grazioli, and the extensive *Palazzo Altieri*, erected in 1670, the W. part of which bounds the small Piazza del Gesù (Pl. D, 4) on the N.

The ***Gesù** (Pl. D, 4), the principal church of the Jesuits, built by *Vignola* and *Giacomo della Porta* in 1568-84, is one of the richest and most gorgeous in Rome. With its broad and lofty nave, and aisles converted into chapels, it is the prototype of ecclesiastical buildings in the baroque style.

In the Nave is a large ceiling-painting by *Baciccio* (1670-83), by whom the dome and apse also were painted, one of the best and most spirited baroque works of the kind. The sumptuous marble incrustation of the walls dates from 1860. The high altar has four columns of giallo antico. On the left is the bust of Cardinal Bellarmin, by *Bernini* (1622). —Left Transept. Altar of St. Ignatius (p. 279), an elaborate decorative creation designed by *Padre Andrea Pozzo* (1696-1700) and executed by an army of artists; the silvered statue of the saint is a 19th cent. copy of that by *Legros*, which was melted down in 1797. The columns are of lapis lazuli and gilded bronze; on the architrave above are two statues, God the Father, by *B. Ludovisi*, and Christ, by *L. Ottoni*, behind which, encircled by a halo of rays, is the emblematic Dove. Between these is the terrestrial globe, consisting of a single block of lapis lazuli. Beneath the altar, in a sarcophagus of gilded bronze, repose the remains of St. Ignatius. On the right and left are groups in marble: on the right Religion, at the sight of which heretics recoil, by *Legros;* on the left Faith with the Chalice and Host, adored by a heathen king, by *Teudon*.

The old *Casa Professa* of the Jesuits, adjoining the church on the S., has been recently restored to them. To the Capitol by the Via d'Aracœli, see p. 294.

Beyond the Piazza del Gesù the street, from here onwards called Corso Vittorio Emanuele (Pl. D, C, B, 4), crosses the Via di Torre Argentina, which leads to the right to the Pantheon (p. 285), and to the left to the Ponte Garibaldi (p. 360). Next, on the left, are the *Palazzo Vidoni*, designed by Raphael in 1515, and the domed church of **Sant'Andrea della Valle** (Pl. C, 4), begun in 1591 by *Padre Olivieri*, and completed by *Carlo Maderna*, with a florid façade of 1665 by *Carlo Rainaldi*.

The interior, though disfigured by the restoration of 1905-7, with its quiet lines and its grand *Frescoes by *Domenichino* (1624-1628) in the spandrels of the dome (Four Evangelists) and in the apse (Scenes from the life of St. Andrew), affords a good example of the Roman baroque style. The frescoes in the dome are by *Lanfranco*, begun in 1621. The Cappella Strozzi, the 2nd on the right, with bronze copies of some of Michelangelo's works, was probably not designed by the master himself, as tradition has it.

The **Palazzo Massimi alle Colonne** (Pl. C, 4; Corso Vittorio Emanuele 141), on the right, one of the finest Renaissance buildings in Rome, was designed by *Baldassare Peruzzi* (1535). The curved façade was skilfully adapted to a bend in the old street, but is meaningless in the new and straight Corso. The double court is, however, still very picturesque.

On the left, where the Via de' Baullari diverges to the Palazzo Farnese (p. 292), is the *Palazzo Linotte* (*Palazzo Regis;* C. Pl. C, 4), also called *Palazzetto Farnese,* built in 1517-24 for the French prelate Thomas le Roy (whose armorial fleurs-de-lis are repeated several times in the frieze), with a tasteful court and flight of steps; it was restored in 1898-1901. — On the right opens the Piazza di San Pantalèo (Pl. C, 4), with a statue of the statesman Marco Minghetti (1818-86). To the N. is the *Palazzo Braschi,* of 1780, containing a superb marble staircase.

At the obtuse N.W. angle of the palace, facing the small Piazza del Pasquino, stands the so-called *Pasquino,* the mutilated relic of an antique group of Menelaus with the body of Patroclus. It became the custom early in the 16th cent. to affix satirical epigrams to the statue, and these came to be called pasquinades, after a citizen notorious for his lampoons. The answers used to be attached to the Marforio (p. 295).

To the left lies the long Piazza della Cancelleria, with the ***Palazzo della Cancelleria** (Pl. C, 4), erected in 1486-96 in severe conformity with the ancient orders of architecture, and one of the noblest Renaissance buildings in Rome. The façade, composed of blocks of travertine from the Colosseum, is of majestic simplicity. Formerly attributed to Bramante, it is now considered by some to be the work of the elder Antonio da Sangallo. The handsome portal towards the Corso, by Vignola, admits to the church of *San Lorenzo in Dámaso,* which is connected with the Cancelleria. The chief portal of the palace, added by Domenico Fontana in 1589, leads into the *Court, enclosed by arcades in two stories. The antique columns are from the old church before it was rebuilt in the late 15th cent.; the graceful capitals are enriched with roses, a rose being the crest of Cardinal Riario, the founder of the palace. The Great Hall contains frescoes, by Vasari, illustrating the life of Pope Paul III. (Farnese). The pope has been allowed to retain possession of this palace.

We continue to follow the Corso. The *Palazzo Sora,* on the right, built in 1503-9, has been converted into a school. — On the right rises the **Chiesa Nuova** (Pl. B, 4), or *Santa Maria in Vallicella,* built by the elder Martino Lunghi in 1577-1605 for the congregation of Oratorians founded by St. Philip Neri in 1575. The interior is richly decorated with stucco. The ceiling of the nave, dome, and tribune are painted by *Pietro da Cortona.* The Madonna over the high altar and the saints on the right and left are by *Rubens* (1608). In the sacristy is a statue of St. Philip, by Algardi. — The adjoining convent now contains the *Biblioteca Vallicelliana.*

The ***Oratory**, recently well restored, with a curved façade, is one of *Borromini's* chief works (1637-50).

The Corso Vittorio Emanuele bends to the N.W. In the small Piazza Sforza (Pl. B, 4) are the *Palazzo Sforza-Cesarini* and the *Bohemian Hospice.* — Farther on, the Via del Banco di Santo Spirito diverges to the right to the Ponte Sant' Angelo (p. 330).

On the left is the ***Museo Barracco** (Pl. B, 3, 4), containing a choice collection of Greek and other antiques, presented to the city by Senator Barracco (d. 1914). Adm., see p. 248; if Tues. or Fri. is a holiday, the museum is open on the following day. Explanatory labels everywhere provided. Illustrated guide 3 *L.* 50 c.

Room I. On the right of the entrance, Assyrian and Egyptian sculptures, some of the latter painted; delicate reliefs (Nos. 3, 2, 4, on the table) and heads (Nos. 15, 19, 21, on the shelf). Right wall, 83. Upper part of an archaic statuette of Hermes as protector of flocks. — To the left of the exit, archaic sculptures from Cyprus; 205. Head of a youth (Græco-Etruscan, 4th cent.); 204. Head of a woman (Etruscan, 4th cent.); 202, 201. Archaic Etruscan tombstones with finely executed reliefs. — On the left of the entrance and in the centre, Greek sculptures: 73. Base of an Attic stele; 96. Portrait-bust of Pericles; archaic heads (93, 90, 88, 79) and statuette (78); on a table, 114. Double herma with two boys' heads; 104, 106. Copies of the Doryphorus (p. 347) and Diadumenos of Polycletus; standing alone, 102. Torso of the Amazon of Polycletus.

Room II. Mostly Greek sculptures. Right of the entrance: 109. Statuette of a man, after Polycletus; above it, 97. Head of Marsyas, a good copy from Myron; 159. Head of an athlete; *113. Head of a woman, a replica of the so-called Athena Lemnia (p. 132); 195. Roman head of Mars, of Trajan's time; *92. Head of Apollo, in a severe style. — End-wall: 160. Bust of an athlete; in the centre, 107, 108. Copies of the heads of the Doryphorus and Diadumenos of Polycletus. — Back wall: 133. Head of Aphrodite (4th cent. B.C.); finely executed Attic tomb and votive reliefs; 77. Statuette of a woman, in an austere style; in two glass-cabinets, vases, terracottas, smalt (blue-coloured glass). To the left: 179. Head of a centaur; 178. Colossal female head (Pergamenian); 115, 116. Two small pitcher-carriers in rosso antico; 165. Dancing satyr. — End-wall: *130. Attic votive relief (4th cent. B.C.). Entrance-wall: 194. Nero as a boy; 101. Greek head of a girl; *132, *143. Heads of a woman and a man from Attic tomb-reliefs of the 4th cent. B.C. In the centre: *139. Wounded hound, a Roman copy after Lysippus.

On the Tiber, to the W., is *San Giovanni de' Fiorentini* (Pl. B, 4), the handsome national church of the Florentines, begun under Leo X. by Iacopo Sansovino, the façade added in 1734.

The Corso Vittorio Emanuele ends at the *Ponte Vittorio Emanuele*, completed in 1911, which crosses the river to the Borgo (p. 330).

We return to the Cancelleria (p. 290) and proceed S. to the Piazza Campo de' Fiori (Pl. C, 4), where a vegetable market is held in the morning, and where criminals were once executed. The bronze statue of the philosopher *Giordano Bruno*, who was burnt as a heretic here in 1600, was erected in 1889. To the E. once lay the *Theatre of Pompey* (Pl. C, 4, 5), the form of which is shown by the semicircular shape of the Vicolo di Grotta Pinta. Behind it lay the *Porticus of Pompey*, where Cæsar was murdered in 44 B.C.

To the S.W. of the Campo de' Fiori lies the Piazza Farnese (Pl. C, 4, 5), with its two fountains. The ***Palazzo Farnese** (Pl. C, 5), perhaps the noblest palace in Rome, was begun before 1511 for Cardinal Alexander Farnese, afterwards Pope Paul III., by the younger *Antonio da Sangallo* and continued after his death under the direction of *Michelangelo* (to whom the famous cornice is due). The building was completed by the construction of the loggia at the back, towards the Tiber, by *Giacomo della Porta* in 1589. Since 1874 it has been the seat of the French Embassy to the Italian government and of the Ecole Française de Rome (p. 245). The triple colonnade of the vestibule and the two arcades of the court were designed by Sangallo, the latter in imitation of the Theatre of Marcellus; the uppermost story of the court is by Michelangelo. The ceiling of the Galleria, on the first floor, is decorated with mythological *Frescoes by *Annibale Carracci* and his pupils (1597-1604), which became the models for monumental baroque painting. Visitors are admitted on Sun. 11-12 by permit, obtained immediately beforehand from the French Embassy.

To the S.E. of the Piazza Farnese, in the elongated Piazza Capo di Ferro, rises the *Palazzo Spada alla Règola* (Pl. C, 5), erected after 1540. The façade is adorned with statues. The colonnade at the end of the second court, a marvel of deceptive perspective, is by Borromini (after 1632). — A little to the S. is the Ponte Sisto (p. 360).

From the Palazzo Spada several side-streets lead E. to the Piazza Benedetto Cairoli (Pl. C, 5) and the domed church of *San Carlo ai Catinari*, built in 1612 in honour of St. Charles Borromeo. The E. side of the square is skirted by the Via di Torre Argentina (Pl. D, 4, 5; p. 289), which, with its S. prolongation, the Via Arenula, leads to the Ponte Garibaldi (Pl. C, 5; p. 360). Trams to Trastevere and the Porta San Paolo, see p. 240.

From the N.E. angle of Piazza Benedetto Cairoli the narrow Via de' Falegnami leads to the small Piazza Mattei (Pl. D, 5), adorned with the **Fontana delle Tartarughe*, the most charming fountain in Rome, executed in 1585 by Taddeo Landini, a gracefully composed bronze group of four youths; the tortoises (tartarughe) were added later. On the left is the *Palazzo Mattei* (Pl. D, 5), one of the best works of Carlo Maderna (1616). To the S.E., in the Via di Sant' Ambrogio, is the **Museo dell' Impero Romano**, opened in 1927 (week-days 9-4, free), with casts, models, and photographs of monuments of the ancient empire, arranged in provinces, the larger exhibits on the ground-floor (29 rooms; good catalogue).

From the Piazza Mattei we proceed E., past the church of *Santa Caterina de' Funari* (Pl. D, 5), with a fine façade by Guidetto Guidetti (1564), to the Piazza Campitelli (Pl. D, 5). *Santa Maria in Campitelli*, with a picturesque façade, was built by Carlo Rainaldi in 1660-75. In the second chapel on the right, Descent of

the Holy Ghost, by Luca Giordano; in the first chapel on the left, two tombs of the Altieri family in the florid late baroque style.

The cross-streets to the S. of Piazza Mattei lead to a district built on the site of the 'Ghetto', or Jewish quarter, which was demolished in 1887. In ancient and mediæval times the Jews lived in Trastevere, but in 1556 they had this region assigned to them, and they were confined to it down to the end of the papal rule. On the W. side of this quarter (now rebuilt), on the ruins of the ancient theatre of Balbus, rises the **Palazzo Cenci** (Pl. D, 5), once the home of Beatrice Cenci, who, in conspiracy with her step-mother and lover, murdered her father, Francesco Cenci, on account of the harsh treatment she had received at his hands, and was executed in 1599. The tragedy has been a favourite theme with painters and writers, Shelley's 'The Cenci' being especially famous. The crime of incest, alleged against the father by the defendants when on their trial, has no foundation in fact. — On the S.E. side of the quarter is the new *Synagogue* (1904). On the N. side runs the Via del Portico, in which rises the **Porticus of Octavia** (Pl. D, 5), erected by Augustus in honour of his sister and, according to the inscription, restored by Septimius Severus and Caracalla in 203. The chief entrance consisted of a double row of Corinthian columns, of which three in the inner, and two in the outer row are still standing.

The narrow Via del Teatro di Marcello leads on to the remains of the ***Theatre of Marcellus** (Pl. D, 5), begun by Cæsar, and completed in 13 B. C. by Augustus, who named it after his nephew and heir presumptive, the son of Octavia. The stage was on the side next the Tiber. Twelve arches of the outer wall of the auditorium (13-14,000 spectators) still remain. The lower story, partly encumbered by the ruins, is in the Doric, the second in the Ionic style, above which, as in the Colosseum, a third probably rose in the Corinthian order. Since 1926 a section of the N.E. side has been laid bare down to the foundations.

The Via del Teatro di Marcello ends in the Piazza Montanara (Pl. D, 5), a great resort of country-people. The busy Via Bocca della Verità, in which is the church of *San Nicola in Carcere*, containing fragments from three ancient temples, leads S. to the Piazza Bocca della Verità and Santa Maria in Cosmedin (p. 318).

The *Ponte Fabricio* (Pl. D, 5), to the S.W. of the Theatre of Marcellus, called also 'Ponte de' Quattro Capi' from the four-headed hermæ on the balustrades, is the oldest bridge in Rome, having been built in 62 B.C. by L. Fabricius, as the inscription records. It crosses an arm of the river to the *Isola Tiberina* (Pl. D, 5, 6), on which is the church of *San Bartolomeo*, perhaps occupying the site of the ancient temple of Æsculapius. — The bridge from the island to the right bank of the Tiber replaces the ancient *Pons Cestius*. Near it is the Via della Lungaretta (p. 360).

III. The Southern Quarters (Ancient Rome).

This section embraces the chief part of Republican and Imperial Rome, i. e. the hills of the *Capitol* and *Palatine*, the S. slope of the *Esquiline*, the *Aventine*, and *Cælius*. This whole region lay waste and almost uninhabited in the middle ages, but has been recently covered with modern buildings and streets.

A. The Capitol.

The **Capitol** is the smallest but historically most important of the Roman hills. The N. peak (164 ft.), now the site of the church of Araceli, was occupied by the *Arx*, or citadel, with the *Temple of Juno Moneta*. On the S.W. peak (156 ft.), now occupied by the Mussolini Museum, stood the great *Temple of Jupiter*, built by the last of the kings, and consecrated in 509 B.C., the first year of the Republic. The Capitol was ascended from the Forum on the E. side (Clivus Capitolinus, p. 305). On the W. side there was a steep slope, which was first made accessible in the 14th cent., when the civic authorities regained possession of the hill.

From the Piazza d'Aracœli (Pl. D, 5) three routes ascend the Capitol. On the left a flight of 124 steps, constructed in 1348, leads to the unfinished façade of the church of Santa Maria in Aracœli (p. 301). On the right the *Via delle Tre Pile*, made practicable for carriages in 1873 (when remains of the old Servian wall, p. 251, were brought to light, to the left), leads past the garden of the former Palazzo Caffarelli, occupied before the War by the German Embassy. Part of the building has been pulled down; the rest has been attached to the Palazzo dei Conservatori as the Mussolini Museum (see p. 298; the garden is described on p. 299).

The third approach is by the shallow steps (Cordonata), in the centre, at the top of which are the horse-taming *Dioscuri*. In the gardens to the left is a modern bronze statue of *Rienzi* (p. 254). Higher up are cages containing a she-wolf (emblematizing the city of Romulus and Remus) and two eagles.

The ***Piazza del Campidoglio** (Pl. E, 5), one of the most successful creations of the Renaissance, was designed by *Michelangelo* and begun c. 1547, but not completed till the 17th century. On the balustrade in front, besides the Dioscuri, are two fine triumphal monuments of the time of Domitian, wrongly called 'Trofei di Mario', statues of Emp. Constantine and his son Constans, and two ancient Roman milestones. In the centre of the piazza rises the admirable antique *Equestrian Statue of *Marcus Aurelius*, in bronze, which stood near the Lateran until 1538; it owes its excellent state of preservation to the popular belief that it was a monument of Constantine the Great, the first Christian emperor.

The **Palazzo del Senatore** (Pl. E, 5), at the back of the piazza, above the ancient Tabularium (p. 302), contains the offices of the 'Governatore' (p. 255). It was first mentioned in 1150 and was altered in the 14th cent.; the present façade, designed by *Giacomo della Porta*, was built in 1592-98. In the centre is a fountain, above which is a small antique statue of Roma; at the sides are the Tiber

and the Nile. The *Campanile* was erected in 1579; on its roof is the old cross, removed in 1848 but replaced in 1924. Ascent, see p. 302. — The palaces at the sides, N. the *Capitoline Museum*, and S. the *Palace of the Conservatori*, were built in the 16-17th cent. from the plans of Michelangelo; the flights of steps on their E. sides, with triple arcades, are by Vignola (1550-55).

The ***Capitoline Museum** (Pl. E, 5), a municipal collection of antique sculptures, some of them of foremost rank, originates in papal donations of the 15-18th centuries. Adm., see p. 248; the tickets admit also to the Conservatori Palace (p. 297) and the Tabularium (p. 302), but only on the same day. Illus. guide to the Capitoline Museum, Conservatori Palace, and Mussolini Museum 10 *L*.

Ground Floor (Pianterreno on the plan, p. 296). Straight before us in the Courtyard (Cortile) is a fountain, above which rises the so-called *Marforio*, a colossal river-god, which once stood near the Mamertine Prison (p. 313), where it was used for posting up the answers to Pasquino's questions (see p. 290). — The Corridor (Atrio) contains Egyptian monuments, and figures of the imperial period in the Egyptian style, exposed in Roman temples.

The corridor is adjoined on each side by three rooms. To the left is Room 1: Sculptures relating to the Roman cult of Oriental divinities: Jupiter Dolichenus, Mithras (p. 381), and Sol (1st-4th cent. A.D.). Rooms 2 and 3: Inscriptions. — Rooms 4, 5, and 6 contain several good *Sarcophagi* and numerous inscriptions. In Room 4, animals, statuettes, and busts; on the right of the entrance, Head of the youthful Hercules, with a wreath, after Scopas; in the middle, Four-sided pedestal with reliefs of the Labours of Hercules. In Room 5, No. 3, Sarcophagus with a battle between Romans and Gauls, showing the influence of the Pergamenian school (p. 252); in Room 6, a large sarcophagus with scenes from the life of Achilles.

Upper Floor (Primo Piano). From the staircase we go straight into the Sala del Gladiatore. In the centre: **1. *Dying Gaul*, an excellent copy of a Pergamenian bronze of the 2nd cent. B.C., once erroneously thought to be a gladiator but recognized as a Gaul by his twisted collar and bristly hair and moustache; he has fallen back on his shield, on which lies the curved battle-horn (comp. p. 268), while the blood pours from his wounded breast. Right wall: *5. Head of *Dionysus;* 3. Alexander the Great. On the left of the exit: 14. Statue of a girl, restored as Flora; 16. Youthful male portrait of the Augustan period, wrongly called Marcus Junius Brutus, Cæsar's murderer; 14. Flora. Left wall: 12. Portrait-statue of a youth, wrongly called Antinous; *10. *Resting Satyr*, after Praxiteles, one of the best of the existing replicas (Hawthorne's 'Marble Faun'); 9. Girl protecting a dove. Entrance-wall: *8. Portrait-statue, said to be *Zeno*.

Sala dell' Ercole Fanciullo. On the entrance-wall, the *Lex Regia* of Vespasian (black tablet of bronze), used by Rienzi as a text

for proclaiming the might and liberty of ancient Rome (p. 254). In the centre, *Youthful Hercules*, a basalt statue, on an altar. On the right of the window, three round altars with ships' prows, inscribed 'Ara Tranquillitatis', 'Ara Ventorum', and 'Ara Neptuni', found at Anzio. Exit-wall: 3. Sarcophagus with relief of Diana and Endymion; 8. Boy with mask. Entrance-wall: 16. *Boy with a Goose*, copy of a statue by Boethus; 18. Sarcophagus with battle of Amazons; upon it, 21. Head of Ariadne.

Salone. In the centre: 1. Satyr with a bunch of grapes, in rosso antico, on an altar of Jupiter (3a); 2, 4. *Centaurs* in black marble, on whose backs are to be imagined Cupids, whom the young centaur joyfully, the elder mournfully follows (by Aristeas and Papias of Aphrodisias). Window-wall: 33. *Wounded Amazon*, leaning on her spear; 36. Athena. Exit-wall: 7. Colossal statue of Apollo. Right wall: 20. Apollo; 24. Ceres. Entrance-wall: 27. Hunter with a hare; 28. Youthful Horus or Harpocrates, sucking his finger.

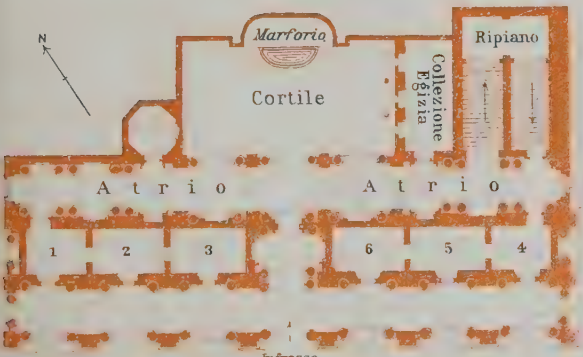
Sala dei Filosofi. On the walls, highly finished *Reliefs*, the upper ones from the frieze of a temple of Neptune, with sacrificial implements and parts of ships. — In the centre: Sitting statue (head modern). Also ninety-three **Busts of Celebrated Men*, some named arbitrarily: 4, 5. Socrates; 22. Sophocles; 25. Theon; 31. Demosthenes; 33, 34. Sophocles; opposite, in the lower row: 44-47. Homer; 48. Gnæus Domitius Corbulo, general under Claudius and Nero; *49. Priest of Isis, wrongly called Scipio Africanus; *59. Young Barbarian, not Arminius; 63. Epicurus and Metrodorus, a double herma; 66. Portrait-bust by the elder Zenas of Aphrodisias (2nd cent. A.D.); 75. Roman (Cicero?); 82. Æschylus (?).

Sala degli Imperatori. **Reliefs* on the entrance-wall: H. Endymion asleep, beside him the watchful dog; F. Perseus and Andromeda. In the window-recess: 84. Sitting female statue, wrongly called Agrippina. — The very complete collection of **Busts of Emperors* affords an excellent idea of Roman portraiture; most of their names have been confirmed by comparison with coins. The numbering begins in the upper row, to the left of the entrance: 1. Julius Cæsar (?); 2. Augustus; 5. Germanicus (?); 4. Tiberius; on the column, fine head of Augustus; 7. The younger Drusus, son of Tiberius (?); 8. Antonia, wife of Drusus the Elder, 9. Germanicus, their son; 10. Agrippina the Elder, wife of Germanicus; 12. Claudius; 14. Agrippina the Younger, daughter of Germanicus, mother of Nero, and last wife of Claudius; 15. Nero; 21. Vespasian; 22. Titus; 24. Domitian, 25. Domitia, his wife; 27. Trajan; 31, 32. Hadrian, 33. Sabina, his wife; 35. Antoninus Pius, 36. Faustina the Elder, his wife; 37, 38. Marcus Aurelius; 41. Lucius Verus; 43. Commodus; 49. Portrait-bust by Zenas the Younger (comp. No. 66, above); 51. Septimius Severus; 53. Caracalla; 60. Alexander Severus; 62. Maximin; etc.

Galleria. At the end, to the left: Beautiful marble vase on an

PRIMO PIANO

PIANTERRENO



Piazza del Campidoglio

MUSEO CAPITOLINO

0 5 10 15 20 Metri

Geograph. Anstalt von Wagner & Debes

archaistic *Puteal* (fountain enclosure), with a procession of twelve gods. To the left of the window: 11. Bust of young Caligula; right: *29. *Pallas,* from Velletri. — To the left, in the semicircular Gabinetto della Venere, is the **Capitoline Venus,* like the Medici Venus (p. 181) a variant of the Cnidian Aphrodite of Praxiteles, an elegant work of the 2nd cent. A.D. — Farther on in the Corridor, 20. Psyche tormented by Cupid; right, 46. Sarcophagus with the birth and education of Bacchus; left, 15. Colossal head of a goddess; (r.) 49. Colossal female head and a group of *Cupid and Psyche;* (l.) 10. Octagonal cinerary urn with Cupids; 8. Drunken old woman; beyond the entrance to the next room, (r.) 61. *Cupid bending his Bow;* (l.) 5. Leda and the swan.

Sala delle Colombe, so called from the well-known mosaic on the right wall: **Doves on a Basin,* copy of a Pergamenian work. Below it, 88. Sarcophagus, Prometheus forming man, whom Minerva inspires with life. At the end of the wall, mosaic with masks; under it, 37. Sarcophagus with Selene and Endymion. On the end-wall, Roman portrait-busts; under these, in the centre, Cippus with relief of a vestal virgin drawing a boat with the image of Magna Mater up the Tiber. By the adjacent window, in the desk-case, *Ilian Tablet,* a small relief, with the destruction of Troy and flight of Æneas in the centre, and many other incidents from the Trojan myth, explained by Greek inscriptions. To the right and left of the window, fragments of two representations of the shield of Achilles, according to Homer.

The **Palazzo dei Conservatori** (Pl. E, 5), or palace of the town council, contains a number of valuable bronzes, objects found within the last few decades and acquired by the city (see p. 267), and the municipal gallery of paintings by old masters. The *Museo Benito Mussolini* or *New Museum* (Nuovo Museo; p. 298), installed in 1925 in the adjoining Palazzo Caffarelli (p. 294), comprises marble sculptures (mostly fragmentary) from the Antiquarium near the Arch of Constantine and modern paintings. Adm., see p. 248; tickets obtained at the Capitoline Museum (p. 295).

In the Courtyard (Cortile), by the left wall, high-reliefs representing Roman provinces. On the right wall, *Head and limbs from a colossal statue of Constantine the Great. In the hall opposite the entrance, statues of Roma and two barbarians. — We now turn to the left into the corridor and ascend the Staircase: on the first landing are four reliefs (41-44) of imperial processions, triumphal and sacrificial; on the second landing: 49. Relief of an emperor making an oration (from the triumphal arch on the Corso, p. 278).

First Floor. To the left are the staircase to the upper story (p. 301) and, opposite the statue of Charles of Anjou, King of Sicily (c. 1280), the entrance to the *New Capitoline Collection (comp. the plan opposite).

We pass through two rooms containing lists of Roman magistrates since 1640 (Fasti Moderni; inscribed on marble) and Greek and Roman portrait-heads. In the 1st room (l.) are statuettes of satyrs, expressive of violent emotion, in the style of the Pergamenian battle-scenes; in the 2nd room, Altar to the Lares (Augustan period). — In the following Galleria are more 'Fasti' and busts.

The Galleria or corridor is flanked on the left by seven rooms. Sala dei Pesi e Misure. Roman weights and measures of the modern period. — Monumenti Cristiani. Christian antiquities, including a round marble plaque with mosaics and bas-reliefs (2nd cent., or possibly a Cosmato work of the 13th cent.). — Sala dei Sarcofagi. The blocks of stone on the floor belong to the girdle wall of the precincts of the Capitoline temple and are still in situ. On the right of the exit, portrait-head (Amalasuntha?). — Sala della Lettiga, so called from the reconstructed litter, incorporating its antique bronze mountings. — Sala Castellani. Various vases. — Sala dei Bronzi. Antique bronzes, including a horse, of excellent workmanship; fragment of a bull; head from a colossal statue of an emperor (Constantius?); mountings from a couch and a processional chariot (tensa; the wooden parts are reconstructed). Among the figurines are a tutelary divinity with a drinking-horn and a triple-bodied Hecate. — Sala degli Orti Mecenaziani, with marble decorations from the gardens of Mæcenas. In the centre, fountain-mouth in the form of a drinking-horn. By the back-wall: 7. Head of an *Amazon;* *5. Relief of a *Dancing Mænad,* after an original of the time of Phidias; 16. *Hercules* fighting. In the corner: 2. Hanging *Marsyas,* in red marble (see p. 182).

We now descend seven steps to the narrow Passaggio del Muro Romano. The wall facing us, composed of blocks of tufa, was part of the substructure of the *Temple of Jupiter* (end of the period of the kings). On the inside wall, fragment of an *Inscription in Honour of C. Duilius,* the victor at Mylæ (p. xxvi). Adjoining, by the entrance, is a marble cube which once contained the cinerary urn of the elder Agrippina and was used in the middle ages as a corn-measure.

On reaching the end of the passage we pass straight into the **Museo Benito Mussolini** or **Nuovo Museo** (comp. the plan, p. 297). Rooms II and XI contain the Protomoteca, a collection of busts of Italian scholars and artists and foreigners who have rendered service to Rome. — Room III. *Neo-Attic and Archaistic Sculptures.* — Room IV. *Copies of Hellenistic Originals.* By the entrance, left, Satyr and Nymph; right, two fragments of a frieze with the Contest of the Gods and the Giants. Right wall, youthful Hercules. Exit-wall, torso of a warrior (Pergamenian). In the centre, a dog, in frog-green marble (verde ranocchia). — Room V. In the centre: Basalt statue of a woman praying (after a bronze original of the

late 5th cent. B.C.); by the exit, on the right, Torso of Venus, in the manner of Praxiteles; on the wall, two Attic reliefs of the 4th cent. B.C.: *Artemis with the Stag, Æsculapius and Hygieia;* statue of Athena (also of the 4th cent.). — Room VI. Roman sculptures of the *Republican Period,* mostly in tufa; two antique altars, architectural fragments, statues, and a statuette of Orpheus from the tomb of a member of the flute-players' guild; tomb-frontal with a representation of a typhon; three Roman heads of the 3rd-2nd cent., betraying Etruscan influence. In the centre is a relief from the Forum, representing *Marcus Curtius* leaping into the chasm (see p. 306; 3rd-4th cent.?); the inscription on the back dates from c. A.D. 30. — Room VII. Roman portrait-busts and remains of decorative sculptures of the *Imperial Period.* Among the former are an excellent bust of the youthful *Domitian* and a fine head of a girl of the Augustan period. The sculptures include a relief with the view of a temple (c. A.D. 50), a ship's prow terminating in a boar's head (c. A.D. 60), and, by the wall, the crown of a small temple, with garlands and sphinxes (Augustan period). — Room VIII. Entrance-wall: Torso of a *Warrior; Discobolus* (after Naucydes; 4th cent.), a good replica with an antique head. By the exit, two torsos of Athena Parthenos, free copies after Phidias, one with the battle of the Amazons on her shield. Window-wall: Torso of the *Diadumenos* of Polycletus; statue of Jupiter. Left wall: Torso of *Æsculapius;* colossal statue of *Athena* (after Cresilas; from the Piazza Sciarra); statue of a woman in the severe style (a good replica of the Giustiniani Hestia). In the centre a portion of the terrace of the temple of Jupiter has been laid bare. — Rooms IX and X. Further heads and torsos. Room XI, besides the busts belonging to the Protomoteca (see Room II), contains marble cinerary urns. — The pretty Giardino Caffarelli, at the back of the Mussolini Museum, contains further sculptural fragments and relics of the temple of Jupiter; remains of two quadrigæ from the tomb of Calpurnianus, a charioteer (2nd cent. A.D.); and, in the centre, a group of a horse being torn by a lion.

The Picture Gallery of the Mussolini Museum possesses some attractive views of 'vanishing Rome' by Rœsler-Franz (d. 1907), on the 1st floor, and paintings by modern Roman artists, on the 2nd. Even hurried visitors should not miss the splendid panoramic view of the old town from the terrace on the 1st floor.

We now return to the Palazzo dei Conservatori by the way we came. The Galleria, flanked by the seven rooms described on p. 298, opens on the Giardino Romano, laid out in the antique fashion. Built into the opposite wall is the copy of a *Plan of Rome* (Forma Urbis; c. A.D. 205), pieced together from marble fragments found in the 16th cent. behind Santi Cosma e Damiano: the scale is 1:250 and the S. side is uppermost.

The Galleria degli Orti Lamiani (opposite the room of the Monumenti Cristiani, p. 298) contains marble antiquities found on the Esquiline. On the left, *3. Head of a *Centaur* (Pergamenian); end-wall, two Tritons; by the left wall, 25. Old fisherman; 26. Old woman carrying a lamb; 28. Statuette of a boy playing; 30. Girl on a seat. By the entrance, tombstone of *Q. Sulpicius Maximus*, a boy of $11^1/_2$ years, who, according to the inscription, worked himself to death; in the centre the so-called **Esquiline Venus*, a girl dedicated to the Isis cult in the act of fastening her hair (Augustan period).— We continue straight on, down seven steps, into the Sala dei Magistrati, named after the statues of two toga'd officials who give the signal for the circus games to begin (4th cent. A.D.). On the left, half-figure of the emperor *Commodus* with the attributes of Hercules, a work of considerable virtuosity. On the wall is a list of honorary citizens of modern Rome.

Prima Sala Arcaica. Greek marble sculptures of the 5th cent. B.C. On the right, 2. Draped statue of a woman; 3. Head of an athlete; 4. Fragment of an Attic tomb-relief (lady with her maid-servant); 5. *Latona;* 7, 9. Two *Camilli* or boys who assisted the high priest at sacrifice; 8. Statuette of a seated girl. — The Seconda Sala Arcaica contains similar works; 2. Head of a lion; 5. Statue of *Victory;* 8. Torso of an *Amazon* drawing her bow (late 6th cent.): 7, 9. Two *Funeral Stelæ*, that on the left dating from the 6th cent.; 10, 11. Bearded *Hermæ;* in the centre, 12. *Charioteer* entering his chariot, a good copy of a bronze original.

We now enter the *Sale dei Conservatori*, adorned, from the late 15th cent. onwards, with frescoes of events in Roman history. The Sala delle Aquile contains two marble eagles, the Sala delle Oche two bronze ducks, a head of Medusa (by *Bernini?*), and a bronze head of Michelangelo on a grey marble bust (not by the artist himself).—Sala della Lupa. In the centre, the so-called **Capitoline Wolf*, an Etruscan work of the 5th cent. B.C., probably from the Capitoline Temple (the twins were added in the Renaissance period). On the back-wall are the *Fasti Consulares*, fragments of the lists of these great Roman officials down to the time of Augustus (from the Regia, p. 307), and busts of the scholars who have elucidated them.

Sala dei Trionfi di Mario. Further excellent bronzes. Exit-wall, **Boy extracting a Thorn from his Foot* ('Spinario'), wonderfully true to nature (probably an amalgamation of a Hellenistic body with a typical head of the 5th cent. B.C.); on the right of it, a *Camillus* (see above) of the time of Augustus; left, an expressive head (eyes inserted) formerly thought to be that of *L. Junius Brutus*, the founder of the Republic, but more probably an Etruscan work (the bust is of the 16th cent.). On the side facing the Piazza del Campidoglio: *Diana of Ephesus* and a mixing-bowl (crater; 1st cent.

B.C.). — In the Sala dei Capitani are statues of commanders of the papal troops (16-17th cent.). — The Sala degli Orazi e Curiazi, the largest room, still used for receptions, contains statues of Innocent X. by *Algardi* (bronze) and of Urban VIII. by *Bernini* (marble). — On the courtyard side are the Cappella, with an early 16th cent. fresco of the Madonna, and two other Sale dei Conservatori, the first of which contains a marble Hellenistic group of two girls playing.

The Upper Floor (reached by the staircase mentioned on p. 297) contains, on the right, two rooms with fragments of antique *Mosaics* and the *Cabinet of Coins* (closed). — In the adjacent corridor are antique bronzes, terracottas, and glass; at the end, a bronze-gilt statue of Hercules.

We now enter, to the left, the **Picture Gallery**, which contains some excellent works. — Room I. Above, in the right half, ten frescoes by *Lo Spagna*, Apollo and the Muses; in the left half, frescoes by *Cigoli* from the myth of Cupid and Psyche. The cases contain a collection of porcelain. — Room II. Right, *Salvator Rosa*, Soldier, Witch; *Domenichino*, Landscapes. Exit-wall: *Vanvitelli*, Views of Rome. — Room III (right). *Guercino*, St. Petronilla raised from the tomb and shown to her bridegroom. On the left wall and above the door: *Pietro da Cortona*, Rape of the Sabines, Portrait of Pope Urban VIII. — Room IV. Entrance-wall: *Velazquez*, *Self Portrait (perhaps an Italian copy of a lost portrait of Bernini). Left wall: *Rubens*, *Romulus and Remus. Right wall: *Van Dyck*, *Double Portrait of the painters Lucas and Cornelius de Wael. — Room V. Entrance-wall: *Lorenzo Lotto*, Gentleman with a cross-bow; *Titian*, Baptism of Christ and the donor; *Palma Vecchio*, Christ and the woman taken in adultery. Left wall: *Paolo Veronese*, Rape of Europa (p. 98; studio copy). On the exit wall and right wall: *Tintoretto*, Mary Magdalene, Christ crowned with thorns, Baptism and Scourging of Christ; *Savoldo*, Portrait of a woman. — Room VI. Right, *Mazzolino*, Christ among the Scribes; *Garofalo*, Madonna. Back-wall: *Dosso Dossi*, Holy Family.

From the first landing of the flight of steps ascending to the E. of the Capitoline Museum (p. 295) we turn to the left to the loftily situated church of **Santa Maria in Aracœli** (Pl. E, 5), which stands on the ruins of the Temple of Juno Moneta, and was mentioned already in the 7th cent. as Santa Maria in Capitolio. Its present name, 'on the altar of heaven', dates only from the 12th cent., although the legend pointing this out as the spot where the Sibyl of Tibur announced the birth of Christ to Emp. Augustus may be traced back to the 6th. — It was in this church that Gibbon conceived the idea of writing 'The Decline and Fall of the Roman Empire' (Oct. 15th, 1764).

Over the side-portal, through which we enter the church, is a mosaic of the late 13th cent., Madonna between two angels.

The interior, though disfigured by later additions, is still impressive. The nave contains twenty-two ancient columns, of every variety, and a rich ceiling executed in memory of the victory of Lepanto (1571). By the wall of the principal entrance and in the choir are interesting Renaissance tombs. The 1st chapel in the right aisle contains fine frescoes from the life of St. Bernardine of Siena, by *Pinturicchio*. — Left aisle. In the 2nd chapel a manger (presèpe) is fitted up at Christmas, a gorgeous tableau of the Nativity, lifesize, with a richly decorated and much revered infant as the Santo Bambino. From Christmas Day to Jan. 6th, 3-4 o'clock daily, children from 5 to 10 years of age here recite addresses to the Bambino. — Transept. On the right and left, by the pillars of the nave, are two fine ambones, by *Laurentius* and *Jacobus Cosmas* (c. 1200). In

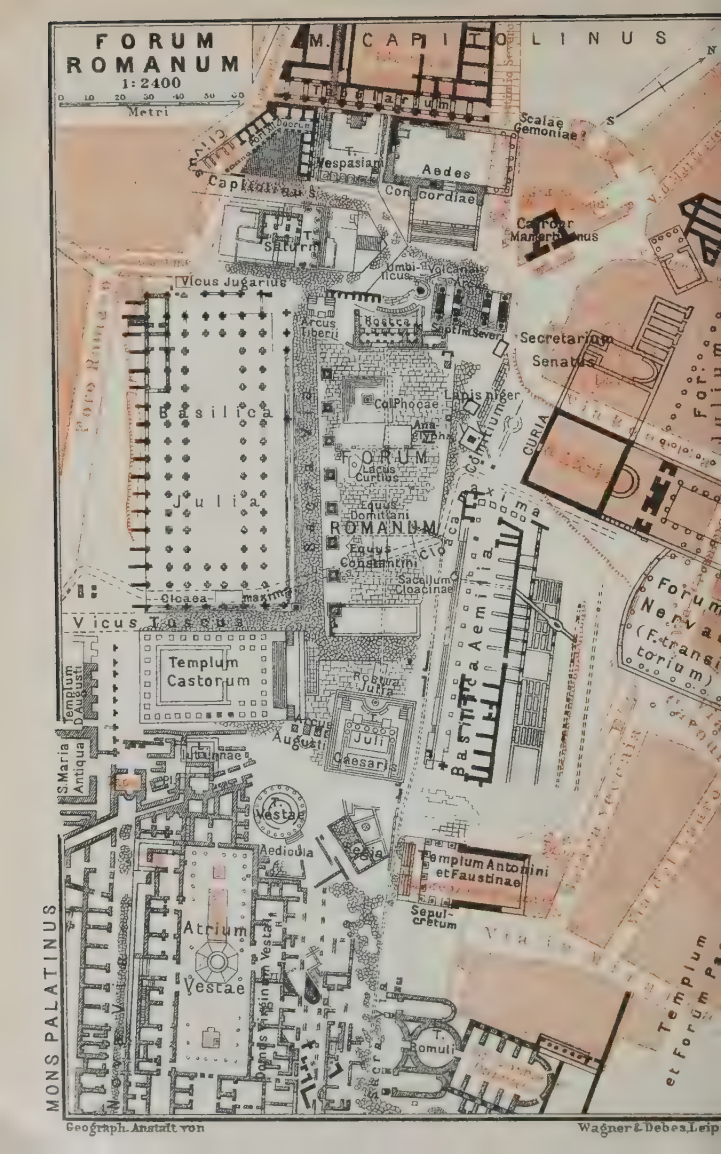
the left transept is a canopy, borne by eight coloured marble columns, called the Cappella Santa or Cappella di Sant' Elena, within the altar of which is said to be the 'Ara Filii Dei' erected by Augustus.

On the S. height of the Capitol (to which we mount the flight of steps to the left of the Palace of the Conservatori, through the arcade; p. 295), is the *Casa Tarpea,* Via di Monte Tarpeo 25-27, which is the seat of the Sovrintendenza ai Monumenti (state office of antiquities). In the garden is the *Rupe Tarpea,* or Tarpeian Rock, over which malefactors used to be thrown.

We now descend the Via del Campidoglio, between the Palazzo dei Conservatori and the Palazzo del Senatore, towards the Forum, visiting on the way the imposing remains of the **Tabularium,** on the site of which the latter of these two palaces stands. The entrance is at Via del Campidoglio 10; tickets, see p. 295. The building, erected in 78 B.C. by the consul Q. Lutatius for the public archives, consisted of a fivefold series of vaults, the last of which opened towards the Forum in the form of a two-storied colonnade, with half-columns. The colonnade was used in the middle ages as a salt magazine, and the blocks of peperino have been much corroded by the salt. In the colonnade, on the left, is the approach, marked 'Torre Capitolina', to the steps ascending the campanile of the Palazzo del Senatore (p. 294; uppermost story temporarily closed), which commands an extensive *Panorama of Rome.

B. The Forum Romanum and the Palatine.

To the S.E. of the Capitol, between the Palatine and Esquiline, lies the depression now occupied by the **Forum** (39 ft.), which was drained at an early period (Cloaca Maxima, see p. 317) and thus rendered cultivable. Tradition makes this the scene of the battle between the Romans and Sabines after the rape of the Sabine women, and the central point of the life of the new and united community. The Forum was at first a market-place, while public meetings and judicial proceedings were held in the smaller *Comitium* (p. 304), which adjoined it on the N.E. The more vigorous development of public life led, however, in the 3rd cent. to the transference of popular assemblies to the Forum, from which the markets were gradually ousted. From the beginning of the 2nd cent. onwards a number of basilicas, or quadrangular halls surrounded by colonnades, were erected for administrative, commercial, and judicial purposes, so that the development of Rome as the capital of the world came to be visibly mirrored in the Forum. Cæsar was the first to begin its extension on a grander scale (p. 314), but it was left to his nephew, Augustus, to complete the task. All the edifices of the Republic were rebuilt by him and his successors, magnificent new buildings, triumphal arches, columns, and statues being added. The Forum was resplendent with costly marbles and gilded bronze, and down to the 6th cent. it remained practically intact. Then followed a thousand years of vandalism, when it was used as a quarry. Churches and secular buildings alike derived not only their columns and solid stone from this source, but even their lime by the burning of marble. The Forum thus became gradually buried in rubbish, so that the ancient pavement was at places 40 ft. below the level of the ground. It was the haunt of teams of buffaloes from the country, the very name of Forum was forgotten, and its far-famed site was known as the *Campo Vaccino.*



Geograph. Anstalt von Wagner & Debes, Leip

In 1803, at last, a few buildings were disinterred, but it was not until 1871 that the systematic exploration of the Forum and Palatine was undertaken. From 1898 to 1925 operations were directed by the eminent archæologist Giacomo Boni (p. 310), who doubled the excavated area and enlivened the ruins by planting trees, shrubs, and flowers.

Admission, see p. 248. The front part of the Forum, at the foot of the Capitol, is railed off and is surveyed from above. The entrance to the principal part is at the W. end of the Via Cavour (see below; comp. also p. 273), and to the Palatine to the E. of the Arch of Titus (outside the Forum; comp. p. 310).

As we descend from the Capitol by the Via del Campidoglio (p. 302), we obtain, beyond the entrance to the Tabularium, a very striking *Survey of the Forum. To the left, below us, lie the temple of Saturn, to which the eight unfluted columns belong, the three columns of the temple of Vespasian, and the arch of Septimius Severus; behind, partly masked by the columns of the temple of Saturn, is the column of Phocas; then the temple of Faustina, with its octostyle portico, and, opposite, the three columns of the temple of Castor. In the 'Sacra Via', where it ascends from the temple of Faustina, we observe on the left the round temple of Romulus with the church of Santi Cosma e Damiano, then the huge arches of the basilica of Constantine. In the background appear the church of Santa Francesca Romana, on the site of the temple of Venus and Roma, the Colosseum, the Arch of Titus, and to the right the massive brick walls on the Palatine, topped by pines and evergreen oaks.

The low colonnade on the W. margin of the railed-in front part of the Forum is the **Porticus of the Twelve Gods** *(Deorum Consentium)*, whose images were erected here in A.D. 367 by the præfectus urbis, Vettius Prætextatus, one of the champions of expiring paganism. To the right of it rise three columns, belonging to the **Temple of Vespasian**, erected under Domitian and restored by Septimius Severus. Its portico was borne by eight columns, six in front, and one on each side. Of the dedicatory inscription part of the last word only is preserved. Farther on, to the right, also with its back adjoining the Tabularium, is the **Temple of Concordia**, founded in 366 B.C. by Camillus in memory of the reconciliation between the Plebs and the Patricians, and superbly rebuilt by Tiberius in 7 B.C.-A.D. 10.

To see the principal part of the Forum we follow the Via Bonella and the Via Salara Vecchia to the main entrance ('Ingresso' on the plan opposite).

From the ticket-office we descend into the Forum, passing between the temple of Faustina (left) and the Basilica Æmilia (right). The **Basilica Æmilia**, after the Basilica Porcia (p. 251, now no longer traceable), was the first of the great additions to the Forum. It was built in 179 B.C. by the censors Marcus Æmilius Lepidus and Marcus Fulvius Nobilior, and was restored several times by members of the Gens Æmilia down to the times of Augustus and Tiberius. It

was preceded by a two-storied colonnade of the Doric order (as seen from the single pillar still standing in the S.E. corner). Behind this colonnade ran a series of twelve rectangular recesses (tabernæ; still partially paved with marble), in the middle of which was an entrance to the great hall, 259 ft. long, 85 ft. broad. There are still many fragments of the coloured marble columns and of the beautiful white marble pavement. Numerous pieces of melted metal and coins adhering to the slabs indicate that the building was destroyed by fire, probably in 410 when Rome was captured by Alaric. The three columns of red granite, re-erected on rude cubical bases, at the E. end of the colonnade, date, like the adjoining walls of massive tufa blocks, from a late restoration. — A round marble substruction, $6^1/_2$ ft. in diameter, in front of the steps, near the W. corner, marks the site of the sanctuary of the *Venus Cloacina*, near which the old Cloaca Maxima (p. 317), renewed by Augustus and Agrippa, entered the Forum.

The high brick building to the W., on the margin of the excavations, was the **Curia**, or senate-house *(Curia Julia)*, erected by Cæsar. The brick façade (with mediæval tombs hollowed out in it) dates from its restoration by Diocletian (c. 303). Pope Honorius I. converted it in 625 into the church of the martyr Hadrian *(Sant' Adriano)*. The antique pavement under the present flooring is to be brought to light. Built into the *Secretarium Senatus*, or secret assembly-hall, on the other side of the street, is the church of *Santa Martina e San Luca*, a noteworthy work by Pietro da Cortona. In front of the façade of the Curia lay the *Comitium* (p. 302). The arched foundation walls, on its E. side, may have belonged to the *Rostra Vetera*, or orators' tribune (comp. p. 305), of the Republican period. The name recalls the prows of the warships of Antium, with which it was adorned after the capture of that town in 338 B.C.

A little farther on (protected by a sheet-iron roof) is a group of venerable monuments, which lie about 5 ft. below the level of the Forum of the imperial period. Beside two pedestals we see the stump of a circular column of yellowish tufa, and behind it a quadrangular pillar covered with fragments of inscriptions in the earliest form of Latin (possibly 6th cent. B.C.; illuminated by the keeper). The inscriptions, even in Cicero's time, were barely intelligible. The monuments were supposed to mark the *Tomb of Romulus* or that of his foster-father, the shepherd Faustulus. They were covered up and partly destroyed by the improvements of Cæsar and Augustus. The black marble ('lapis niger') which covers them appears to have been laid in the early 4th cent. to mark the spot.

In front of the tomb of Romulus, towards the centre of the Forum, on the left, are the ***Anaglypha Trajani**, two marble screens from the Rostra (p. 305), adorned with fine reliefs. The relief on the side next the Capitol relates to Trajan's 'Alimenta', or

endowment for poor children; that on the side next the Forum refers to the remission of arrears of taxes, the records of which are being burned in Trajan's presence; in the background are seen the buildings of the Forum as they appeared in antiquity; on the inner side of each screen are the victims sacrificed at the public celebrations of the Suovetaurilia: a boar (sus), a ram (ovis), and a bull (taurus). — Farther W., on a square brick pedestal, still partly surrounded by steps, rises the **Column of Phocas**, the latest monument of antiquity in the Forum, erected in 608 to the tyrant Phocas of the Eastern Empire by the exarch Smaragdus (comp. p. 138). For a long time it was the distinctive mark of the Forum (Byron's "nameless column with a buried base").

The W. side of the Forum proper, which was paved with limestone slabs, is flanked by the *Rostra* of the Augustan period (comp. p. 304), a platform of tufa, largely restored (95 ft. long, 33 ft. broad) and formerly faced with marble.

The ***Triumphal Arch of Septimius Severus**, adjoining the Rostra on the right, behind the tomb of Romulus, is a marble monument 75 ft. in height and 82 ft. in breadth, with three passages, erected in A.D. 203, in honour of the emperor and his sons Caracalla and Geta, recently victorious over the Parthians. It is adorned with Victories and (on the sides) with crowded battle-scenes, which show the debased style of the period. It was surmounted by a bronze chariot with six horses, on which stood Severus and his sons. The letters of the inscription were inlaid with metal. Caracalla afterwards erased the name of his brother Geta, whom he had murdered, and filled the gap with the words "Father of his country, the best and bravest of princes". — On the brick pedestal in front of the right side-passage once stood a statue of Emp. Constantius on horseback (A.D. 353); the marble base, discovered in 1547, has recently been replaced. The pedestal shows how much lower the Forum must then have lain. As in the case of other triumphal arches, the central passage, used on festive occasions, could only be reached by means of a scaffolding or of heaped up earth.

To the left of this arch are the conical brick remains of the *Umbilicus Urbis Romæ*, the 'navel' or ideal centre of the city; to the S.W., under a wooden roof, between the Umbilicus and the Temple of Concordia, are some tufa structures, which are supposed to be the *Volcanal*, a sanctuary of Vulcan. On the side of the road in front of the temple of Saturn are a fragment of a marble column and a pedestal, the sole remaining traces of the *Miliarium Aureum*, which gave the names and distances of the chief towns on the roads radiating from Rome. Its original position was to the left, behind the Rostra. The retaining walls discovered at this part of the road have been wrongly identified with the Rostra Vetera. The foundations on the left, beside the fragment of marble paving, belonged to the *Triumphal Arch of Tiberius*, erected in A.D. 16 to commemorate the victories of Drusus in Germany.

Behind the Rostra, to the left, where the Clivus Capitolinus, a prolongation of the Sacra Via, begins to ascend the Capitol, rises

the **Temple of Saturn,** of whose portico eight columns still stand on a high basement. This edifice, consecrated in 497 B.C., and restored in 44 B.C., contained the Ærarium Publicum, or treasury. The inscription: "Senatus populusque Romanus incendio consumptum restituit" refers to a poor later restoration. A flight of steps, of which but few fragments remain, ascended to the portico.— For the temples situated farther W., at the foot of the Tabularium, see p. 303.

On this side of the temple of Saturn and on the S. boundary of the Forum extends the **Basilica Julia.** Consecrated by Cæsar after the battle of Thapsus, 46 B.C., it was enlarged by Augustus, then burned down several times, and restored for the last time in A.D. 416. It is about 330 ft. long and 160 ft. wide. It consisted of a central space, in which were held the sittings of the tribunal of the Centumviri, and was enclosed by double aisles all round. The pillars for the roof, which were destroyed down to their foundations, have been rebuilt of brick and some remains of the old stones; on the W. side only, where a church had been inserted in the middle ages, are a few remains of marble pillars with Doric half-columns. The pavement of the interior is almost entirely a modern restoration. On the pavement of the aisles are still seen a number of circles and other marks, scratched on the surface, which were used by the unemployed in playing a game resembling draughts.

The N. façade of the Basilica Julia looked into the Forum, separated from it by the Sacra Via (p. 303). The brick pedestals on the Sacra Via, which were encrusted with marble, and bore columns (two of which have been re-erected), are of the time of Diocletian. —The triangular depression beyond, in the direction of the column of Phocas, was the sacred enclosure of the *Lacus Curtius,* into which, according to tradition, the young patrician M. Curtius, in full battle array, sprang in order to appease the wrath of the gods (see p. 299); in the depression to the E. of it stood the colossal equestrian statue of Domitian *(Equus Domitiani);* to the E. of that is the pedestal of a similar statue of Constantine *(Equus Constantini).*

Opposite the E. side of the Basilica Julia rises the basement of the ***Temple of Castor and Pollux** *(Ædes Castoris* or *Castorum),* with three Corinthian columns of Parian marble and part of the entablature. This was one of the most famous temples of the Republic. It was erected in 484 B.C. and dedicated to the Dioscuri in thanksgiving for aiding the Romans to defeat the Latins on Lake Regillus (496 B.C.). The three columns date from the magnificent reconstruction under Augustus.

Opposite the temple, to the S.E., lay the region sacred to Juturna, the nymph of the springs that rise here. To her cult belonged the rectangular water-basin *(Lacus Juturnæ)* and several chambers, in which remains of sculptures belonging to the sanctuary have been placed. Further on, passing a room afterwards converted

into an Oratory of the Forty Martyrs (marked 'Cappella' on the plan), we reach (right) the *Temple of Augustus* (now thought by some to be a vestibule built by Domitian for the palaces on the Palatine, p. 311), and, on the left, the basilica of Santa Maria Antiqua.

Santa Maria Antiqua, erected in the 6th cent., utilizes an ancient building, probably the library of the Temple of Augustus (or other rooms built in the time of Domitian in connection with the above-mentioned vestibule ?). The room in front became the forecourt of the church, while the open court was converted into nave and aisles.

The interior is richly decorated with Byzantine Frescoes of the 7th-8th centuries. On the side-wall of the left aisle, Christ enthroned, with eleven Latin saints on his right, and nine Greek on his left. In the chapel at the end of the left aisle: Crucifixion; below it, the Madonna enthroned, with SS. Peter, Paul, Quiricus, and Julitta (the mother of Quiricus); on the left is Pope Zacharias (741-752), on the right an official with a model of the church. The frescoes in the choir, executed under Martin I. (649-654), John VII. (705-707), and Paul I. (757-767), are much damaged.

The corridor to the left next the church ascends to the beginning of the *Nova Via* (fine view of the Forum), which continues to mount to the Palatine, but is closed on week-days (comp. p. 310).

Very near the N.E. angle of the temple of Castor and Pollux is the base of a triumphal arch of Augustus (Arcus Augusti), which in its turn touches the substruction of the **Temple of Cæsar.** This was erected by Augustus on the spot where Mark Antony, in March, 44 B.C., delivered the famous oration which wrought so powerfully on the excited populace. A funeral pyre was hastily improvised, and the illustrious deceased was accorded the unparalleled honour of being burned in view of the most sacred shrines of the city. The circular altar (or pedestal) within the central recess of the façade was in all probability erected in Cæsar's memory. The temple was dedicated by Augustus in 29 B.C., two years after the battle of Actium, by which his supremacy was secured (p. xxvii). At the same time he adorned the new tribune (p. 305) with the prows of the captured vessels.

On the Sacra Via, to the S.E. of the Temple of Cæsar, are fragments of the walls of the **Regia,** where tradition places the dwelling of Numa Pompilius, the founder of the public and official cults. Here, at a later date, dwelt the Pontifex Maximus. The building, which contained the chambers sacred to Mars, his sacred spears, the sacrificial utensils of the priests, and the archives, was burned down in 36 B.C. and afterwards magnificently rebuilt in marble. From that period date the Fasti Consulares (p. 300).

To the S. of the Regia and the temple of Cæsar is the tall round base of the *Temple of Vesta,* in which the Vestal Virgins kept alight the sacred fire until A.D. 394. There is some question of piecing together the ancient fragments which lie around. Behind is a small *Ædicula,* a chapel which probably contained the image of the goddess.

Just by the Ædicula a few steps lead to the ***Atrium Vestæ,** the Palace of the Vestal Virgins. The ruins are of carefully constructed brickwork, once faced with marble, and date from the 1st and 2nd cent. A.D. The building consists of three divisions. We first enter a rectangular court, 223 ft. by 75 ft., which was enclosed by two-storied colonnades, the lower columns being of veined green cipollino marble, the upper of red breccia. It was adorned with statues of the Virgines Vestales Maximæ, of the 3rd and 4th cent. A.D., of which eleven are preserved in whole or in part (the best being now in the Museo delle Terme, p. 268). In the centre of the court are three (now restored) cisterns for rain-water, as their cult forbade the priestesses to use water conducted artificially. A few steps next ascend to a square room, on each side of which are three cells, probably for the use of the six priestesses. In the W. wing were the domestic offices, where we note the kitchen with fire-place.

We retrace our steps to the Temple of Vesta (p. 307), then turn N.E., passing the Regia and crossing the Sacra Via, to reach the **Temple of Faustina** (to the left is the Forum entrance, p. 303), of which the portico, with ten columns of Eubœan marble (cipollino), and part of the cella are still standing. The temple, on a base 16 ft. above the pavement, was originally approached by a broad flight of steps. It was dedicated by Antoninus Pius in A.D. 141 to his wife, the elder Faustina, and to himself also after his death, as the added first line of the inscription shows. *San Lorenzo in Miranda,* the church in the interior of the temple, is first mentioned in the 12th century. — The *Sepulcretum,* a burial-ground on the E. side of the temple, discovered in 1902 and partly covered over again, dates back to the 8-6th cent. B.C.

Santi Cosma e Damiano (Pl. E, 5; to the E. of the Temple of Faustina), a church constructed by Felix IV. (526-30), incorporates a circular temple erected by Emp. Maxentius to his son Romulus (d. 309) and a rectangular hall which stood in the Forum Pacis. The former, used as a lower church since 1633, retains its old bronze doors with their antique lock. Services are held in the upper church only (entrance from the Via in Miranda).

In the upper church, on the arch of the choir and in the tribune, are *Mosaics of 526-530, among the finest in Rome, but much restored about 1660 (afternoon light best). Those on the arch, which has been shortened in course of restoration, represent the Lamb with the Book with seven seals (Revelation, v); adjoining these the seven candlesticks, four angels, and symbols (angel and eagle) of the Evangelists. The arms with wreaths, below, belonged to two prophets. In the tribune: Christ, to whom SS. Cosmas and Damian are conducted by Peter and Paul; on the left side St. Felix (modern) with the church, on the right St. Theodore. Beneath, Christ as the Lamb, towards whom the twelve lambs (Apostles) turn.

The S.E. exterior wall of the upper church, one of the best examples of Roman ashlar, belonged to a building in the *Forum Pacis,* where the ancient plan of Rome was discovered (see p. 299).

Near the church of Santi Cosma e Damiano, to the E., rise the

Arcus Titi
Arcus Constantini
Vigna Barberini
N
S
Templum S. Selmonis Apollinis
MONS PALATINUS
1:3225
0 25 50 75 100
Metri
Via Sacra
Via Nova
Via Triumphalis
Via Tusculana
Via S. Teodoro
Via Cerchi
Via Labicana
Via Appia
Via Ardeatina
Via Ostiensis
Via Aventina
Via Latina
Via Asinaria
Via Appia Nuova
Via Tiburtina
Via Nomentana
Via Salaria
Via Flaminia
Via Cassia
Via Aurelia
Via Portuensis
Via Ripetta
Via Lungara
Via Giulia
Via Arenula
Via Cavour
Via Merulana
Via Labicana
Via Tuscolana
Via Appia Nuova
Via Tiburtina
Via Nomentana
Via Salaria
Via Flaminia
Via Cassia
Via Aurelia
Via Portuensis
Via Ripetta
Via Lungara
Via Giulia
Via Arenula
Via Cavour
Via Merulana
T. Augusti
Aedes Matris Magnae
Templum Victoriae
Orti Farnesiani
Domus Tiberiana
Cryptoporticus
Area Palatina
Templum Victoriae
Cermalus
Cist.
Domus Liviae
Magna Mater
Festigia Romuli quadrata
Ara
Cryptoporticus
Basilica Tiberiana
Tablinum
Fauces
Peristylium
Domus Tiberiana
Triclinium
Villa Mills
Aqua Claudia
Domus Augustiana
Exedra
Paedagogium
S. Anastasia
Circus Maximus
Via dei Cerchi
Via S. Gregorio
Via S. Stefano Rotondo
Via S. Teodoro
Via Labicana
Via Tuscolana
Via Appia Nuova
Via Tiburtina
Via Nomentana
Via Salaria
Via Flaminia
Via Cassia
Via Aurelia
Via Portuensis
Via Ripetta
Via Lungara
Via Giulia
Via Arenula
Via Cavour
Via Merulana
S. Bonaventura
Stadium (Hippodromus)
Insis
Domus
Septimii Severi
Via Labicana
Via Tuscolana
Via Appia Nuova
Via Tiburtina
Via Nomentana
Via Salaria
Via Flaminia
Via Cassia
Via Aurelia
Via Portuensis
Via Ripetta
Via Lungara
Via Giulia
Via Arenula
Via Cavour
Via Merulana

three colossal arches of the ***Basilica of Constantine** (Pl. E, F, 5), begun by Maxentius and completed by his conqueror Constantine, whose name it bears. It was a rectangle of about 325 by 250 ft., with three aisles, roofed with huge barrel-vaulting (that of the right aisle, which still exists, measuring 67 by 57 ft., and 80 ft. high), which served as a model to later architects, as in the case of St. Peter's.

At the easternmost end of the Forum, beyond some ruins which are now thought to have formed part of Nero's Golden House (p. 315), is a saddle, the ancient *Velia,* lying between the Palatine and Esquiline. Here rises the ***Triumphal Arch of Titus** (Pl. F, 5), a memorial of the defeat of the Jews (A.D. 70), dedicated to him after his death, as the word 'divo' in the inscription facing the Colosseum indicates. It consists of a single arch, without side-passages, partly restored in 1822 when mediæval additions were removed, and is embellished with admirable reliefs. On the frieze, outside, below the inscription, is a sacrificial procession. Inner side: Titus crowned by Victory in a quadriga driven by Roma; opposite, the triumphal procession with captive Jews, the table with the show-bread, and the seven-branched candlestick. In the vaulting, the consecrated emperor borne to heaven by an eagle. — Beyond is an Exit from the Forum, for those going to the Palatine (entrance close by; see p. 310) or to the Colosseum and the Arch of Constantine (see p. 315).

On the left of the arch of Titus and entered from outside the Forum is the church of **Santa Francesca Romana** (Pl. F, 5), erected in the 10th cent. as *Sancta Maria Nova* and dedicated in the 17th to St. Frances (Francesca de' Ponziani, a Roman religious, d. 1440, canonized in 1608, and nominated as the protectress of motorists in 1926); the façade is of 1615. The adjoining monastery, with its cloisters of the late 15th cent., is fitted up as a museum of small antiquities found in the Forum (adm. by permit). The E. part of the monastery incorporates the W. half of the double **Temple of Venus and Roma** (Pl. F, 5), erected by Hadrian in A.D. 135. The apse towards the Colosseum is open.

The Palatine.

The **Palatine** was the cradle and the nucleus of the mistress of the world, the site of the *Roma Quadrata.* Down to a late period of antiquity the hut of Romulus, the cavern of the she-wolf that suckled Romulus and Remus, and temples of the regal period were shown to the curious, and traces of the ancient castle-wall have been discovered in our own time. In the republican period the Palatine was occupied by private dwellings; the orator Hortensius, Cicero, and his bitter enemy the tribune Clodius lived here. *Augustus,* who was born on the Palatine, erected his great imperial palace, a temple of Apollo, and two libraries on this seat of the ancient kings. *Tiberius* also built himself a palace here. The emperors of the *Flavian Dynasty* enlarged and adorned the buildings of Augustus, and *Septimius Severus* extended them still further. During the succeeding centuries the Palatium shared the general decline

of the city; it was still a palace under Odoacer and Theodoric (p. 138), but from the 10th cent. onwards the hill was occupied by monasteries, fortified towers, and gardens. Excavations, see p. 303.

The only approach to the Palatine is now next to the Forum exit, to the E. of the Arch of Titus (see p. 309), where tickets of admission are obtained (see p. 249). From the gate we ascend the Clivus Palatinus (see the plan) for a short distance, then mount the steps to the right and go on to the terrace in front of the Casino Farnese (see below).

On Sun., when admission is free, we may ascend from the centre of the Forum, either by the steps on the S. side of the Atrium Vestæ (p. 307) and the *Nova Via* (for a few paces to the right), or by the vaulted passage on the left of Santa Maria Antiqua (p. 307). In both cases we next follow a winding ascent above the vaulted passage. At the top we proceed E. along the *Clivus Victoriæ*, an antique street vaulted over with arches, to the terrace in front of the Casino Farnese.

The terrace in front of the *Casino Farnese* affords an excellent view of the Basilica of Constantine. We then mount the steps to the right to the *Farnese Gardens* (Orti Farnesiani), on the N.W. (the highest) part of the Palatine, which have been replanted with flowers dear to the ancient Romans. On their N. margin, near the palm-tree, is the grave of the archæologist Giacomo Boni (d. 1925; see p. 303). The gardens cover the site of the **Palace of Tiberius.** The terrace in the N.W. corner of the gardens, partially planted with evergreen oaks, affords capital views of the Forum, Colosseum, Capitol, and of the city from the Lateran to the Janiculum. It was from this spot that Caligula caused a bridge to be thrown across the Forum to the Capitol. Farther on we obtain a fine view of the Capitol, the valley of the Velabrum, and the Vicus Tuscus.

At the end of the path which skirts the brow of the hill to the S.W. we reach (right) a small terrace, whence we see (right) St. Peter's and (at our feet) the Janus Quadrifrons (p. 317). On the left (Pl. x) steps descend to the House of Livia, recognizable by its modern glass windows.

Halfway, on the right, is the tall square substructure, overgrown with evergreen oaks, of the *Temple of Magna Mater (Cybele)*, founded here in 191 B.C. On the E. side is a statue of Cybele, of good Roman workmanship. — Between the temple and the House of Livia must have stood several shrines of great antiquity, including the *House of Romulus* (Casa Romuli; p. 309), a circular wattle hut on a stone substructure, a reproduction of which is to be seen behind the Villa Mills. The circular *Cistern*, vaulted over by overlapping courses of stones, at the entrance to the House of Livia, is probably about the oldest monument in Rome.

The **House of Livia** *(Domus Liviæ)*, the only one spared by the emperors, is believed to have belonged to Tiberius Claudius Nero, the father of Tiberius; the latter's mother Livia retired here after the death of Augustus, to marry whom she had divorced her first husband. The splendid wall-paintings are unfortunately much faded.

The entrance (Pl. v) is in the N.W. corner. Six steps descend on the right to the vaulted Vestibulum, with its mosaic pavement, whence we enter a quadrangular Court, adjoined by three rooms (opened by the

keeper). The chief mural painting in the Central Room, on the right wall, represents Io guarded by Argus, while Mercury approaches to release her. On the left wall are leaden water-pipes. The walls of the Right Room are adorned with splendid garlands of flowers and fruits, from which hang masks and other Bacchanalian objects between columns; on the walls of the Left Room are light arabesques between winged figures on a white ground. Adjoining the right side of the court is the Triclinium, or dining-room, with landscapes in the centre of the walls; on the entrance-wall, above, are two glass-vases with fruits. — The other rooms (entered from outside, above, to the right) have lost their decorations and are not completely excavated.

From the House of Livia we turn to the right into a covered passage *(Cryptoporticus)*, with remains of stucco ornamentation, at the end of which, on the right, is the so-called *Area Palatina*, once overlooked by the main façade of the Palace of Augustus.

The excavated part of the **Palace of Augustus** *(Domus Augustiana)*, consisting of reception and state apartments, dates from a partial reconstruction by Domitian (whence the palace is often known as the *Domus Flavia*). The *Basilica*, on the N.W. side of the building, where the emperor administered justice, is approached by modern steps (Pl. y). The semicircular tribune was separated from the space for litigants by a marble screen. The unfluted columns parallel with the side-walls were enriched with bronze ornaments, the holes for fastening which are still seen. — The central hall, called the *Tablinum*, was the *Aula Regia*, or throne-room, in which the emperor granted audiences. This immense hall, 148 by 118 ft., with its semicircular apse for the throne, and its six niches, round and square, with pedestals (now empty), was once entirely roofed in; but now that its ceiling is gone, and the walls have lost their marble covering, the niches their columns, and the pedestals their statues, no adequate idea of its former grandeur can well be formed. — The room adjoining the Tablinum on the S.E. is thought (without much justification) to be the *Lararium*, the sanctuary of the Lares or household gods. — To the S.W. of the Tablinum is the *Peristylium*, a garden 177 ft. square. The open space in the centre was once enclosed by a colonnade. Opening on the entire width of the peristyle is the *Triclinium*, or large dining-hall *(Jovis Coenatio)*. In the semicircular apse in the S.W. wall most of the marble and porphyry slabs of the pavement still exist; there are also some remains of the incrustation of the N.W. wall. — Open to the latter is a *Nymphæum*, a garden-room with an elliptical fountain. A fragment of a splendid marble mosaic pavement and the shaft (118 ft. deep) of a goods-lift have been laid bare. The corresponding Nymphæum on the other side of the Triclinium is not yet open to the public.

Behind the Triclinium is a *Porticus* with six cipollino columns (two entire, the others in fragments), where, through the broken pavement, we see the original level over which the emperors built. Recent excavations beneath the Basilica, Lararium, and Triclinium have brought to light rooms dating from the 1st cent. B.C., adorned with good mural

paintings. — On the substructions with a lofty flight of steps, to the W. of the palace of Augustus, probably stood the *Temple of Jupiter Victor*, vowed by Fabius Maximus in the battle of Sentinum (295 B.C.).

From the peristyle of the Domus Augustiana we enter the former **Villa Mills**, owned in the early 19th cent. by Sir Charles Mills (d. 1895) and afterwards up to 1906 by a nunnery. It is now being pulled down to facilitate the excavation of portions of the imperial palaces which lie beneath it. The garden-terrace behind the Casino affords a charming view (especially towards evening) of the S. quarters of the city, the Janiculum, and the dome of St. Peter's.

From the terrace we skirt the N.W. side of the Stadium to (3 min.) a point immediately in front of the convent of San Bonaventura; here we proceed obliquely to the right to the N.E. corner of the Stadium, and descend the steps close by, along the S.E. side, to its lower level. The so-called **Stadium**, a long quadrangle, 525 by 157 ft., enclosed by high walls, was probably a garden in the form of a race-course. The porticus inside was restored by Septimius Severus; the marble coating of the pillars and half-columns is best preserved on the N.E. side. The elliptical structure in the S.W. half of the enclosure dates from the time of Theodoric.

We reascend to the upper gallery round the Stadium, and pass round the back of the apse (note the coffered vaulting) to the ruined *Palace of Septimius Severus*, the ground-plan of which is no longer traceable. We then cross a paved bridge (Pl. w) to a *Belvedere* borne by the massive substructures of the Palace of Severus, commanding a magnificent *View: towards the N.E. the Colosseum; nearer, five arches of the Aqua Claudia (p. 321); then the S. quarters of the city, with Santi Giovanni e Paolo, the Lateran, San Gregorio Magno, the Thermæ of Caracalla (in the Campagna the Tomb of Cæcilia Metella), the churches on the Aventine, the Pyramid of Cestius, and to the W. and N.W., the Janiculum and the dome of St. Peter's; lastly, at the S. foot of the Palatine, the outline of the Circus Maximus (p. 251), within which lies the Jewish burial-ground.

Those pressed for time may recross the bridge, proceed to San Bonaventura (see above), and go on obliquely to the N.E. corner of the Palace of Augustus, finally descending the Clivus to the Palatine entrance (p. 310).

We recross the bridge, turn to the right, and reach, after a hundred paces, a modern flight of steps (Pl. t). By these we descend and, keeping to the right, cross the S.W. end of the Stadium. We then descend to the left below the large *Exedra* of the palace of Augustus to the so-called *Pædagogium* on the S.W. slope of the Palatine. Its small chambers were probably prison-cells, euphemistically described by their inmates as a 'pædagogium'; hence the words, 'exit de pædagogio', scratched several times on the walls. The real Pædagogium, the school of the imperial slaves, was situated near the church of Santi Giovanni e Paolo (p. 322). — Farther N.W., 2 min. away, at the W. corner of the Palatine, stands an altar *(Ara)* of

travertine, with an ancient inscription ("sei deo sei deivæ sacrum", "dedicated to an unknown God"). Then, some sixty paces to the right, on the edge of the hill, are considerable fragments of a wall, which no more belongs to the Roma Quadrata (p. 309) than the cave behind it is the *Lupercal* where Romulus and Remus were suckled by the she-wolf.

We finally return past the church of San Teodoro (p. 317) to the Casino Farnese (p. 310).

C. Fora of the Emperors.

The immense development of the city under the emperors (p. 251) necessitated the erection of new buildings for the transaction of the business of the world, now concentrated at Rome, and for the administration of justice. A new forum was accordingly laid out by Cæsar. On the site of a number of narrow old streets Augustus and his successors next erected four other fora, by means of which the traffic of the old town was brought into touch with what was then the new town on the Campus Martius (p. 250). These are the *Fora Cæsarum* marked in our plan of the city (E, 5). They were built on a magnificent scale, all with a temple as the chief building, and with colonnades, law-courts, and halls, sumptuously adorned with monuments and works of art.

We begin, at the N.W. corner of the Forum Romanum (see Plan of Forum, p. 303), with the church of *San Giuseppe de' Falegnami*, erected over the **Carcer Mamertinus**, one of the oldest structures in Rome, probably built as a well-house ('tullianum', hence traditionally attributed to Servius Tullius) and afterwards used as a prison.

The entrance is below the outside steps of the church (open 8-12.30 and 2-dusk, 1 *L.*; electric light). The Carcer consists of two chambers, one below the other. The lower one is 19 ft. long, 10 ft. wide, and 6½ ft. high. Its vaulting was formed by gradually projecting layers of symmetrical peperino ashlars, and the building is therefore thought by some to date from a later period than 300 B.C. In his narrative of the execution of Catiline's confederates, Sallust has described the place almost exactly as it still exists. In this dungeon, too, perished Jugurtha, Vercingetorix, and other conquered enemies of Rome. According to the legend, St. Peter, when imprisoned here, miraculously caused a spring to flow in order to baptize his jailors. The building has therefore been called *San Pietro in Carcere* since the 15th century.

A little to the E., between the churches of Santa Martina e San Luca and Sant' Adriano (p. 304), the Via Bonella (Pl. E, 5) reaches the Forum. No. 44, on the left, next Santa Martina, is the **Accadèmia di San Luca**, a school of art founded in 1577, with a picture-gallery. Adm., see p. 248.

We ascend to the 2nd floor and pass through an ante-room into Room I. Right wall: *Guido Reni*, Bacchus and Ariadne. Back-wall: *B. Luti*, Cupid and Psyche; *Raphael*, St. Luke painting the Virgin (studio piece). — Room II. To the right, on the entrance-wall: *Pourbus* (?), Portrait of a woman. Right wall: *Baciccio*, Pope Clement IX. Back-wall: *Rubens*, Nymphs crowning the goddess of abundance; *Iacopo Bassano*, Annunciation to the shepherds; *Canova*, Bust of Napoleon. Left wall: *Raphael*, *Boy as garland-bearer (a relic of a fresco from the Vatican). — Room III. Left wall: *Vigée-Lèbrun*, Self-portrait. — Returning to Room I, we enter Room IV (opposite the entrance), with modern paintings.

To the N. of Santa Martina e San Luca and the Academy lay

the *Forum Julium*, built by Cæsar; relics of its huge enclosing wall may be seen in the court of No. 29, Via delle Marmorelle.

The Via Bonella crosses the Via Alessandrina (see below) and leads to the *Arco de' Pantani* (Pl. E, 5), an ancient gateway in the outer wall of the **Forum of Augustus** (Pl. F. A.). Short of it, on the right, is a large exedra, or semicircular recess, in the S. bounding-wall of the forum, with numerous niches for statues of victorious generals. The marble pavement of the forum lies nearly 23 ft. below the present surface. On the left of the street are three beautiful Corinthian columns belonging to the *Temple of Mars Ultor* (the Avenger), vowed by Augustus in his war against the murderers of Cæsar, and consecrated in 2 B.C.

The peperino blocks of the base are still partly faced with slabs of marble. Underground are the cellars where the war treasure was stored. In 1924 excavations were begun on this site (adm. by permit; good survey from the Via Alessandrina). The space to the W. of the temple was cleared as far as the exedra (of which only the lower part remains) on the W. side of the forum. Above the exedra rises the loggia belonging to the *Priory of the Knights of Rhodes* (1470).

Beyond the Arco de' Pantani we enter the Via di Tor de' Conti, follow it to the right along the boundary-wall of the Forum of Augustus, and turn to the right into the Via della Croce Bianca, which crosses the site of the **Forum of Nerva** (Pl. F.N.; E, 5). Here stood a temple of Minerva and a small temple of Janus. To the bounding wall belonged the so-called *Colonnacce*, two fine Corinthian columns at the intersection of the Via Alessandrina and Via della Croce Bianca; the entablature is enriched with reliefs of Minerva as patroness of the arts, weaving, etc., on one side, and as a companion of the nine Muses on the other.

The Via Alessandrina (trams Nos. 4, 5, 6, 12, 24, 35, 36, 41, 44, see pp. 240-242) leads hence, crossing the Via Bonella (see above), to the **Forum of Trajan** (*Piazza del Foro Traiano;* Pl. E, 4), which consisted of a group of superb edifices built by the architect Apollodorus in A.D. 111-114. In the excavated part (360 by 148 ft.) four rows of columns mark the site of the *Basilica Ulpia*, a double-aisled building, the side of which was parallel with the ends of the present piazza. The granite columns placed on the bases perhaps belonged to the colonnade round the forum, the E. apse of which, in partial preservation behind the houses on the E. side of the piazza, is being brought to view.

On the N. side of the basilica rises ***Trajan's Column.** The shaft, 88 ft. high, is composed of solid marble drums averaging 5 ft. thick. Around the column runs a spiral band, 660 ft. long, of reliefs from Trajan's Dacian wars, with no less than 2500 figures of men, besides animals, machines, etc. The base once contained Trajan's urn, and on the summit stood his statue, which was replaced in 1587 by one of St. Peter.

D. The Colosseum.

Those leaving the Forum by its E. exit beyond the Arch of Titus (see p. 309) bear half-left across the piazza in front of the Colosseum to its entrance (always open). To reach this point from the main entrance of the Forum (p. 303) we follow the Via Cavour to the E. for 3 min., and then the Via del Colosseo to the right. This street brings us in 5 min. more to the N. side of the piazza; here we descend the steps and keep half-right. — Along the N. side of the Colosseum run tramways Nos. 11, 16, 34, 35, and 38 (see p. 241).

On the right (S.) side of the piazza in front of the Colosseum is the so-called *Meta Sudans* ('sweating goal'), the brick core of a fountain erected by Domitian. To the right rises the Arch of Constantine (p. 317). To the left are the open apse and the foundations of the E. portion of the Temple of Venus and Roma (p. 309); the granite shafts scattered about here belong to the porch of this temple. In front, in the piazza, are remains of the pedestal of a colossal statue of *Nero* as the sun-god, set up here in the 2nd cent., having originally stood in the forecourt of the *Golden House*. This was the palace which Nero had erected with lavish splendour after the burning of Rome in A.D. 64 (p. 251), but which fell to decay soon after his death.

On the site of an artificial lake in Nero's gardens Vespasian founded the **Colosseum (Pl. F, 5, 6), originally called the *Amphitheatrum Flavium*, the largest theatre and one of the grandest structures in the world, completed by Titus in A.D. 80 and restored in the 3rd and 5th centuries. It's present name, derived probably from Nero's colossal statue, is first heard of in the late middle ages. The exterior is constructed of blocks of travertine, once held together by iron cramps, while tufa and bricks also have been used in the interior. The total circumference of the elliptical building is 574 yds. (nearly one-third of a mile); the longer diameter is 205 yds., the shorter 170 yds., and the height 158 ft. The N.E. part, on the side next the Esquiline, still preserved, consists of four stories, the three lower with arcades, the pillars of which are adorned with half-columns of the Doric, Ionic, and Corinthian orders. The wall of the fourth story has windows placed between Corinthian pilasters. The arcades of the 2nd and 3rd stories were adorned with statues. Of the four principal entrances, with their side-gates, those at the ends of the shorter axis were reserved for the emperor, the others for the solemn procession before the games, and for admitting the animals and machinery. The arcades of the lowest story served as entrances for the spectators, and were numbered up to lxxvi (Nos. xxiii-liv still exist), to indicate the staircases to their seats.

The Interior had seats for 40-50,000 spectators. The tiers of seats are supported on the outside by two rows of arcades, and on

the inside partly by a solid substructure. Every fourth arch contains a staircase, and the tiers of seats are intersected by passages. The foremost row of seats, called the *Podium*, was reserved for the emperor, the senators, and the Vestal Virgins. The emperor occupied a raised seat, called the Pulvinar, the others had seats of honour. Above the Podium were two divisions of marble steps, extending up to the girdle-wall, which was pierced by doors and windows. This wall supported a colonnade containing wooden benches, while the humbler spectators stood on the roof of the colonnade. Quite at the top of the wall, inside, is a row of brackets, for the support of a narrow gallery, from which sailors of the imperial fleet stretched awnings to protect the spectators from the sun. Apertures are still seen in the external coping, with corbels below them, for the poles to which the ropes were attached.

The Arena measures 94 by 59 yds., and, as the excavations show, had extensive substructions. On the margin of these were dens for the wild beasts, and in the centre the theatrical apparatus.

The recorded fact that the Colosseum was inaugurated by games lasting 100 days, in which 5000 wild animals were killed and naval battles were fought out, affords an idea of the popular mania for such spectacles.

Already in the 14th cent. the Colosseum seems to have been reduced to its present limits by earthquakes. At that time the N.W. quarter was used by the Roman barons as a fortress. The ruins were afterwards used as a quarry, until Benedict XIV. (1740-58) protected them from farther demolition by dedicating the interior to the Passion of Christ, referring to the frequency with which the blood of martyrs had flowed there (a fact commemorated by the bronze cross re-erected in the arena in 1927). The danger of the collapse of the ruins was averted by the erection of buttresses in the 19th century. Although two-thirds of the gigantic structure have disappeared, the ruins are still stupendous. To the 7th cent. is traceable the saying (originally referring to the statue of Nero): —

> "While stands the Colosseum, Rome shall stand,
> When falls the Colosseum, Rome shall fall,
> And when Rome falls, with it shall fall the World".

The upper stories afford an admirable survey of the interior and fine views of the environs (open practically at the same hours as the Forum, see p. 248; staircase in the second arch to the left of the entrance, opposite the temple of Venus and Roma; adm. 5 *L.*, Sun. free). Of the three arcades on the first story we follow the innermost, to obtain a survey of the interior. Three arches at the N. end of the shorter axis contain inscriptions from the seats in the Podium. Over the entrance next the Palatine a modern staircase ascends to the upper stories: 48 steps to the 2nd; then to the left to a projection in the 3rd story; lastly 55 steps more to a colonnade, reconstructed in 1852 in conformity with the ancient traces. Its platform affords the best survey of the building and a fine view of the S. quarters of the city: on the left, the Cælius with Santo Stefano Rotondo and Santi Giovanni e Paolo; straight ahead, beyond San Gregorio Magno, is the tower of Santa Balbina on the Aventine; to the right, near the gasworks, the Pyramid of Cestius; farther to the right, in the foreground, the Palatine, with the arches of the Aqua Claudia.

The Colosseum is profoundly impressive by Moonlight, when the general effect is unimpaired by the ruin of the details.

To the S.W., between the Cælius and the Palatine, spanning the *Via Triumphalis*, which here joined the Sacra Via, stands the

***Triumphal Arch of Constantine** (Pl. F, 6), the best preserved in Rome, dedicated by the senate and people, as the inscription states, to the emperor after his victory over 'the tyrant' (Maxentius) and his adherents (p. 364). The arch has three passages. The greater part of its ornamentation was brought from older buildings of the time of Trajan, Hadrian, and Marcus Aurelius. The captive Dacians at the top, the large reliefs in the main passage and high up on the ends, with scenes from Trajan's Dacian wars and his triumphal procession, and the medallions with hunting and sacrificial subjects, are all admirable. The reliefs and statues of the age of Constantine are far inferior. — Via San Gregorio, see p. 321.

At the beginning of the Via Labicana, on the left, is the entrance to the **Thermæ of Trajan** (Pl. G, 5; open practically at the same hours as the Thermæ of Caracalla, see p. 249; adm. 5 *L.*). From the left end of the semicircular exedra we descend into a long series of rooms built by Nero (electric light), whose dainty wall and ceiling paintings served as models for Giovanni da Udine and Raphael in the decoration of the loggie at the Vatican.

E. Velabrum and Forum Boarium.

If, instead of turning to the left at the bottom of the Via del Campidoglio (p. 302) along the road which divides the Forum into two parts, we keep to the right along the S. side of the Forum, we reach in 2 min. the Via San Teodoro (Pl. E, 5, 6), skirting the Palatine on the W. This street nearly corresponds with the ancient *Vicus Tuscus*, which connected the Forum with the landing-places on the Tiber. A little off the street is *San Teodoro* (Pl. E, 5), a round church erected over ancient buildings. Here lay the quarter known as the *Velabrum*, the name of which is retained in the Via del Velabro (Pl. E, 6), which diverges to the right. In this street rises **San Giorgio in Velabro** (Pl. E, 6), a basilica with sixteen antique columns in the interior, skilfully restored in 1924-26. Adjacent is the small *Arch of the Money Changers* (Arcus Argentariorum), which, according to the inscription, was erected by the money-changers and merchants of the Forum Boarium in honour of Septimius Severus. Farther on is the ***Janus Quadrifrons** (Pl. E, 6), an arched passage with four façades, of the later imperial age. This is the site of the *Forum Boarium*, or cattle-market, which extended to the Tiber.

Opposite the Arcus Argentariorum we may go through the low brick archways (opened by the custodian) to the **Cloaca Maxima** (Pl. D, 6; comp. p. 302), which even now, as in the time of the kings, drains the Forum. Its admirable vaulting of hewn stones, which in its present form is certainly no older than the late Republican period, is seen more conveniently at its efflux into the Tiber (see p. 318).

Beyond the Arch of Janus and the Piazza dei Cerchi, we reach

the Piazza Bocca della Verità (Pl. D, 6; trams Nos. 18, 19, 22, 51, motorbus 102, see pp. 241-243), with its pleasing baroque fountain, whence the street of that name runs N. to the Piazza Montanara (p. 293).

Santa Maria in Cosmedin (Pl. D, E, 6), also called *Bocca della Verità* from the marble slab in the porch, into an opening in which, according to mediæval belief, the Romans thrust their right hands when taking an oath, existed as early as the 6th cent. and later belonged to a colony of Greeks (Santa Maria in Schola Græca). The church stands on the foundations of a temple of Hercules, in which the crypt was hollowed out, and of a corn-hall, to which the marble columns at the entrance belonged. It was enlarged in the 8th cent. by Adrian I., and after frequent alterations was admirably restored in 1894-99. The flat wooden ceilings, copies of the mediæval, rest on twenty antique columns brought from different places. The marble pavement, of the 12th cent., is one of the finest in Rome. The high altar is an antique granite basin, below which is a marble mosaic of the 8th century. The fine campanile dates from the 12th century.

Opposite, to the left of the iron *Ponte Palatino* (Pl. D, 6), which crosses to Trastevere (p. 360), is a picturesque little **Round Temple**, wrongly called the *Temple of Vesta*, with twenty Corinthian columns (the entablature and one column on the N. side have disappeared), subsequently used as a Christian church. — In the river, above the bridge, are two piers and an arch of the *Pons Æmilius*, built in 181 B.C.; it was many times restored after inundations, but not since 1598; hence the name, *Ponte Rotto*. Down-stream, when the river is not too high, may be seen the triple-arched opening of the *Cloaca Maxima* (p. 317), in a recess of the quay-wall.

Opposite the bridge, on the right, is another little ***Temple**, in a good state of preservation, called the *Temple of Fortuna Virilis* (Pl. D, 6), though more probably consecrated to the Mater Matuta, goddess of dawn, or to Portunus, the port deity. It is built of tufa in the Ionic style and dates from the close of the Republic. In the 9th cent. it was converted into a church, known in the 15th as Santa Maria Egiziaca (St. Mary of Egypt), and from 1571 onwards belonged to Armenian priests. In 1925 the structure was freed of additions, inside and out. The six columns of the portico are alone detached, the others being merely decorative half-columns. A lofty round-arched door leads from the porch into the interior, which possesses some scanty remains of 9th cent. frescoes. — On the opposite side of the cross-street is the so-called *Casa di Rienzi* (Pl. D, 6), built in the 11th or 12th cent. of brick and antique fragments, the earliest mediæval dwelling-house in Rome that still exists. The inscription states that it was erected by the noble family of the Crescentii. — Theatre of Marcellus, see p. 293.

F. The Aventine. Monte Testaccio. Pyramid of Cestius. San Paolo Fuori le Mura.

The *Aventine* (150 ft.), once the chief seat of the Roman Plebs, now occupied by monasteries and vineyards, has only just been reached by modern building enterprise. At its base runs the Via di Santa Maria in Cosmedin (Pl. D, 6), starting from the Piazza Bocca della Verità (p. 318) and continued by the Lungotevere Aventino. Trams Nos. 18, 19, 22, motorbus 102, see pp. 241-243.

From the Via di Santa Maria in Cosmedin, to the left, diverge two routes ascending the Aventine: the Via della Greca, close to Santa Maria in Cosmedin, and 2 min. farther the Vicolo di Santa Sabina (Pl. D, 6, 7). The latter leads in 10 min. to the three churches on the Aventine (Pl. D, 7), to the right, above the road.

***Santa Sabina,** erected in 422-432, the earliest home of the Dominican order (1215), has retained, thanks especially to the restoration of 1914-19, the character of an early-Christian basilica.

From the portico we pass through the door on the left into the porch, and at the end of this, on the right, enter the interior of the church by the main portal, the cypress-wood doors of which are carved in relief (5th cent.). The nave and aisles are separated by twenty-four ancient columns of marble. Over the entrance-door is a mosaic inscription referring to the foundation of the church. The choir in front of the high altar has been re-enclosed by the original screens (9th cent.), and the episcopal throne in the apse has been reconstructed from ancient fragments. A baroque chapel in the middle of the left aisle contains the Madonna del Rosario with SS. Dominic and Catherine, the masterpiece of *Sassoferrato* (1643).

Sant' Alessio, mentioned in the 7th cent. as the church of St. Boniface (d. 307?), was rebuilt in the 18th and 20th centuries.

We next reach a small piazza, where the road to the Porta San Paolo (see below) diverges to the left. No. 40, to the right in this piazza, is the garden-entrance to the Villa of the Maltese Priory (Priorato; Pl. D, 7). Through an aperture in the door, above the keyhole, we may enjoy a famous peep at the dome of St. Peter's.

The garden (gratuity) commands capital views. In the Priorato (for adm. apply to the Grand Master, Via Condotti 68) are portraits of grand masters of the order. The church of **Santa Maria Aventina,** which has belonged to the order since the 14th cent., but was altered by Piranesi in 1765, contains monuments of several of the knights.

The above-mentioned road to Porta San Paolo (Via di Santa Sabina) descends past the imposing *Benedictine College,* the residence of the Prime Abbot, opened in 1900, with the splendid church of *Sant'Anselmo,* to the (5 min.) Via della Marmorata (Pl. D, 7, 8). Those who follow the lower road round the W. base of the Aventine also take 15-20 min. to reach this point. The Lungotevere Aventino runs in view of the former harbour of Ripa Grande and the Ospizio San Michele, a large poorhouse, on the opposite bank, to the *Ponte Sublicio* (Pl. C, 7; trams, see p. 360), constructed in 1918. It takes its name from the old bridge built on piles near the Ponte Palatino. Here, on the left, diverges the Via della Mar-

morata, recalling the landing-place and depôt of the Carrara marble; it runs past the new and monotonous *Quartiere Testaccio* to the Porta San Paolo. About 6 min. from the river it meets the Via di Santa Sabina (see p. 319). Just beyond this the Viale Aventino leads to the left to the old churches of *San Saba* (Pl. E, 8) and *Santa Prisca* (Pl. E, 7), and the Via Galvani to the right to the Monte Testaccio and the slaughter-house (*Mattatóio;* Pl. C, 8).

The **Monte Testaccio** (Pl. C, 8; tram No. 19, see p. 241) is an isolated mound, rising 114 ft. above the Tiber, and 930 yds. in circuit, consisting, as the name indicates, entirely of broken pottery (testa = potsherd) The earthenware jars of which it is composed brought wine and oil from different parts of the Mediterranean, and were unpacked at the neighbouring Emporium. The hill now contains numerous cellars, in some of which wine is sold.

At No. 6 in the Via Caio Cestio, the last side-street of the Via della Marmorata, is the entrance to the **Protestant Cemetery** (Pl. D, 8; open from 7 a.m. till dusk; gratuity), laid out in 1825, outside the S. city-wall, and shaded by lofty cypresses.

Here lie Percy Bysshe Shelley (1792-1822; p. 163; tomb by Onslow Ford, 1891) and his friend E. J. Trelawny (1792-1881); R. M. Ballantyne, the novelist (1825-1894); the authors William and Mary Howitt (1792-1879 and 1799-1888); and John Gibson, the sculptor (1790-1866). The older cemetery, to the E., by the Pyramid of Cestius, contains the grave of John Keats (1795-1821; p. 258), whose monument was designed by his friend Joseph Severn, the painter (1793-1879; buried near by).

The **Pyramid of Cestius** (Pl. D, 8), close to the Porta San Paolo, the tomb of Gaius Cestius, a member of the priestly college of the Epulones, was erected in 12 B.C. It is built of brick, covered with marble slabs, and is 120 ft. high. The Egyptian pyramidal form was often used by the Romans for their tombs.

The *Porta San Páolo* was the ancient *Porta Ostiensis*. On the left, in the piazza outside it, is the station for Ostia (p. 378).

The Via Ostiense (comp. the map, p. 364; trams Nos. 5, 11, 18, 37, 38, see pp. 240-242) runs straight to the S., past the wholesale market-hall (left; Mercato Centrale), gas-works, and electricity works, to ($1^1/_4$ M.) St. Paul's outside the Walls.

San Páolo fuori le Mura, one of the five patriarchal churches (p. 253), was founded in 386 by Valentinian II. and Theodosius. It was burned down, except the choir and campanile, in 1823; it was then rebuilt, and was consecrated anew in 1854. The plan and dimensions are nearly the same as those of the original building, and the gorgeous decoration gives some idea of the magnificent basilicas of the post-Constantine period. The chief façade, with a portico of monolithic columns of Simplon granite and symbolical mosaics, fronts the Tiber. — The *Interior (400 by 200 ft.; 75 ft. high), with double aisles and transept, is usually entered by the main façade on the W. side. The ceiling, richly coffered instead of open, as formerly, is borne by eighty columns of Simplon granite.

The impression, festive rather than ecclesiastical, produced by the vast dimensions and costly materials of the church is best obtained from the W. end of the nave, a little on one side. The six yellowish columns of Oriental alabaster by the entrance of the nave were presented by the viceroy of Egypt. Above the columns of the nave and inner aisles, and in the transept, is a long series of mosaic portrait-medallions of all the popes. Painted between the windows in the upper part of the nave are scenes from the life of St. Paul. By the approach to the transept are colossal statues of SS. Peter and Paul; the Confessio, or shrine, is inlaid with red and green Greek marble.

The chancel-arch is adorned with mosaics (440-461), executed by order of Galla Placidia (p. 138), since much restored: Christ with the twenty-four Elders of Revelation. Under the arch is the high altar, with a canopy by *Arnolfo di Cambio* (?; 1285). On the right is a paschal candlestick, with scenes from the life of Christ and ornamentation of animal forms and foliage (c. 1180). — In the tribune are mosaics of the early 13th cent.: in the centre Christ, with Pope Honorius III. at his feet; on the right SS. Peter and Andrew, on the left SS. Paul and Luke. Under these are the Apostles and two angels. Below is the modern episcopal throne. — The transept is enriched with modern paintings and statues.

Straight on from the right transept is the entrance to the cloisters (see below). We go to the left through several chapels, with retouched frescoes, to a vestibule with a statue of Gregory XVI. and a few old frescoes and mosaics (such as busts of SS. Peter and Paul, 5th cent.). On the right is the sacristy, containing some old oil-paintings.

The *Cloisters (Chiostro) of the Benedictine monastery, once attached to the church, are now a 'National Monument' (closed 12-2; no fee; key in the sacristy), and next to those of the Lateran are the finest in Rome. They were begun, as the encircling mosaic inscription records, by Abbot Peter of Capua about 1205, and completed by his successor John V. before 1241.

Near the tram terminus are the remains (protected by a cover) of a *Cemetery* dating from the first few centuries of our era. — To the N.E. runs the Via delle Sette Chiese to San Sebastiano (see p. 366).

At the Osteria del Ponticello, 10 min. S. of San Paolo, the *Via Laurentina* diverges to the left from the road to Ostia (p. 320), to the (25 min.) old **Abbadia delle Tre Fontane** (motorbus from San Paolo; carriage there and back 15 *L.*, previous arrangement essential), so named from the legend that St. Paul was executed here, and that his head gave three leaps, which caused three fountains to spring forth. The abbey, long deserted on account of the malaria, was made over in 1868 to French Trappists, who have improved its condition by draining the ground and planting eucalyptus trees; their place is to be taken by Paolini (Minims).

G. The Via Appia within the City. The Thermæ of Caracalla.

From the Arch of Constantine (Pl. F, 6; p. 317) we follow the Via San Gregorio, which runs S. between the Palatine and Cælius. On the Palatine, to the right, we see the palm-tree of the convent of *San Bonaventura* and five arches of the *Aqua Claudia*, which supplied the Palatine with water. At the point where the Via Santi Giovanni e Paolo descends to the left (see p. 322) a lofty flight of steps ascends to the church of St. Gregory the Great.

San Gregorio Magno (Pl. F, 7), founded in 575 by Pope Gregory I. in his father's house, dates in its present form from the 17th-18th century. The steps, portico, atrium, and façade were rebuilt by Giovanni Battista Soria in 1633, and the interior was modernized in 1725-34. At the end of the right aisle is a small room from St. Gregory's house, with a fine antique marble chair. The sacristan (1 *L.*) opens the three detached chapels of *SS. Silvia, Andrea,* and *Barbara*. St. Andrew's chapel contains a picture of the saint on the way to execution, by Guido Reni, and another of his martyrdom, by Domenichino, both famous in their day. In the chapel of St. Barbara is a statue of St. Gregory carved by Cordieri from an unfinished figure of Michelangelo's.

The Via Santi Giovanni e Paolo (p. 321) leads to the **Cœlius** (trams Nos. 34 and 35, see p. 242), densely peopled in antiquity, but afterwards deserted. **Santi Giovanni e Páolo** (Pl. F, 6), with its conspicuous dome, founded about 400 and rebuilt in the 12th and 18th cent., encloses the remains of an ancient dwelling-house (sacristan 1 *L.*; the church is closed in July, Aug., and Sept.). — The *Arch of the Consuls Dolabella and Silanus* (Pl. G, 7) dates from A.D. 10. Then, in the narrow Piazza della Navicella (called after the copy of an antique marble ship that adorned it till 1927), are the churches of *Santa Maria in Domnica* (Pl. G, 7), built by Paschal I. in 817, to which era belong the columns of the nave and the tribune, while the vestibule dates from the time of Leo X., and **Santo Stefano Rotondo** (Pl. G, 7; entrance at Via Santo Stefano 7; gratuity), a grand circular edifice with fifty-six columns in the interior, built on the foundations of an ancient market-hall (Macellum) and consecrated in 468. In the ancient building, which extended to the enclosing wall, 33 ft. from the church (total diameter 213 ft.), the present external wall formed the second row of columns (reckoning from the outside). Fearful scenes of martyrdom are painted on the walls in the realistic baroque style by Tempesta and Pomarancio.

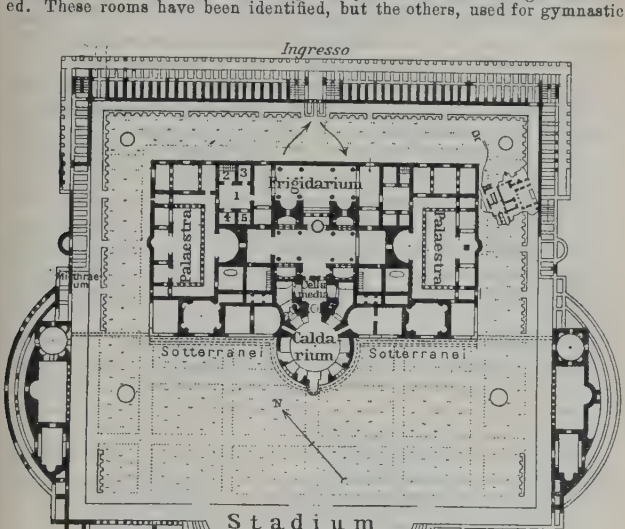
Adjoining the church of Santa Maria in Domnica is the entrance to the **Villa Celimontana** or *Villa Mattei* (Pl. G, 7; daily, 9-5, 2 *L.*), now the seat of the Geographical Society, with the *Museo Geografico* (not yet open). The beautiful grounds command a striking view.

Near the junction of the Via San Gregorio and the Via di Porta San Sebastiano (Pl. F, G, 7, 8), usually thronged with peasants' carts from the Campagna, once stood the *Porta Capena*, the starting-point of the Via Appia (p. 364). We follow the Viale Guido Baccelli (Pl. F, G, 7, 8; closed at night) through the *Passeggiata Archeologica*, a park laid out in 1911-13. Further on (6 min.) we cross the streamlet *Maranna*, and in 2 min. more reach the entrance (right) of the Baths of Caracalla.

The ***Thermæ of Caracalla** (*Thermæ Antoninianæ;* Pl. F, 8; adm., see p. 249), begun by Caracalla in A.D. 212, were completed by Alexander Severus in 222-223. The precincts, 360 yds. sq., were enclosed by a wall, with colonnades, a racecourse, etc. The building itself, 720 by 375 ft., contained no fewer than 1600 marble seats for bathers, and could hold a much greater number at one time. Its magnificence was unparalleled. Numerous statues, including the Farnese Bull, Hercules, and Flora (pp. 403, 404), mosaics

(p. 328), and other works of art, have been found here, while the walls, bare as they now are, and lacking a roof, still show the great technical skill of the builders.

Bathing, in the time of the emperors, had become a highly elaborate process. The bather was first anointed and rubbed in moderately heated chambers; next, in the hotter *Caldarium*, he either took a hot-air sweating-bath or a hot-water dip; he was then refreshed by a cold plunge in the *Frigidarium;* and lastly he was vigorously rubbed down and again anointed. These rooms have been identified, but the others, used for gymnastic



exercises and recreation, are arbitrarily named (comp. the plan). — Some of the underground chambers used as domestic offices, etc., have been discovered beneath the N.W. encircling wall; one of these, towards the centre, was converted later into a *Mithræum* (comp. p. 381; visitors admitted by permit).

Almost facing the entrance to the Thermæ of Caracalla is the church of *Santi Nèreo ed Achilleo* (Pl. F, G, 8). A little farther on the Viale Guido Baccelli rejoins the Via di Porta San Sebastiano (see p. 322), which runs outside the railing round the Passeggiata. Here, on the right, is the church of *San Cesáreo* (Pl. G, 8), with an ancient column in front of it. To the left diverges the ancient

Via Latina, the gate of which is 5 min. away. Near this gate is the church of *San Giovanni a Porta Latina* (Pl. H, 8), founded in the 5th cent., a good example of an early-Christian basilica, almost rural in character, with remains of late 12th cent. frescoes on its walls. *San Giovanni in Oleo,* still nearer the gate, is an octagonal chapel of 1509, roofed over by Borromini in 1658.

On the left side of the Via di Porta San Sebastiano, No. 12, by the cypress, is the *Tomb of the Scipios* (Pl. G, 8), containing copies of the ancient sarcophagi (p. 346). It was discovered in 1780, and fresh excavations took place in 1927. A little to the E., in the same vigna and shown by the same custodian, is the *Columbarium of Pomponius Hylas* or the *Columbarium of the Freedmen of Octavia,* wife of Nero, with good decorations in stucco and colours. In the adjacent vigna (No. 13; 1 *L.*) are three other columbaria, including that of the *Freedmen of the Younger Marcella,* niece of Augustus (A. D. 10), and another in the shape of a horseshoe. Most of the burial-places of this kind date from the imperial period. Stairs descend to the interior. The cinerary urns were placed in niches (loculi), over which the names of the deceased were painted or engraved. These niches resemble pigeon-holes (columbaria), whence the name.

Immediately within the Porta San Sebastiano rises the so-called **Arch of Drusus,** which, however, is probably of Trajan's time. It is built of travertine blocks, partly covered with marble and adorned with marble columns. Caracalla conducted an aqueduct over it for the supply of his baths.

The marble blocks of the *Porta San Sebastiano,* the old *Porta Appia,* seem to have come from ancient buildings. The gate (25 min. from Constantine's Arch) is crowned with mediæval battlements.

For the Via Appia without the city, see p. 364.

H. The Lateran.

Trams and motorbus to the Porta San Giovanni, near the Lateran, see p. 240.

From the Colosseum (Pl. F, 6; p. 315) several streets run to the S.E., two of which are the Via Labicana, with the tramway, and the Via di San Giovanni in Laterano, leading direct to the Lateran. In the second cross-street between these two rises one of the most interesting churches in Rome.

***San Clemente** (Pl. G, 6), belonging to Irish Dominicans, was built by Pope Paschal II. in 1108 on the ruins of an early-Christian basilica (see p. 325), which had been destroyed by the Normans in 1084, and from which part of its decoration was derived. In spite of frequent restoration it still affords a good idea of the construction and character of a basilica: a raised nave with aisles, but without

transept; a choir shut off by a screen with two ambones; and an atrium, with a fountain for ablutions and an enclosing colonnade, in front of the main entrance, preceded by an outer portico (in the Via di San Clemente).

The lower church, excavated in 1861, retains relics of the early-Christian basilica (mural paintings of the 5-11th cent.), which was already mentioned at the end of the 4th cent. and is said to have been built on the site of the house of St. Clement (d. 100). We enter by a side-door in the Via San Giovanni.

The **Upper Church** was provided with its gorgeous ceiling in the 17th century. The sixteen columns separating the nave from the aisles are antique. The choir screen and ambones with the monogram of Pope John VII. (?) are from the lower church. The canopy with its four columns of pavonazzetto dates from the time of Paschal II. — In the TRIBUNE are an ancient episcopal throne, restored in 1108, and mosaics of the 12th century. On the triumphal arch, in the centre: Bust of Christ with the symbols of the Evangelists; on the left, SS. Paul and Lawrence, below them Isaiah, lower down the city of Bethlehem; on the right, SS. Peter and Clement, below them Jeremiah, lower down Jerusalem. On the vaulting, Christ on the Cross, with John and Mary surrounded by luxuriant wreaths, below which are the thirteen lambs. On the wall of the apse, Christ and the Apostles, restored by means of painting. — The statue of John the Baptist, in the chapel on the right of the apse, and the two monuments on the preceding wall are of the 15th century. — At the beginning of the left aisle is the CAPPELLA DELLA PASSIONE, with 15th cent. frescoes, by *Masaccio* or *Masolino*, but much retouched; behind the altar, a Crucifixion; on the left wall, scenes from the life of St. Catherine of Alexandria. — From the right aisle we enter the SACRISTY, containing copies of frescoes in the lower church and plans of both churches, whence we descend by a flight of marble steps to the lower church.

The **Lower Church** (open on week-days 9.30-12 and 3-dusk; adm. 3 *L.*; electric light) was a much broader building than the upper church. The walls by which the upper church is buttressed impede the view. Among the frescoes we note, in the vestibule, by the stairs, a female head with a nimbus (5th cent.); then to the left, under the first arch, Christ between angels and saints (9th cent.); here, and also in the nave and aisles, are scenes from the legend of St. Clement (11th cent.) and from that of SS. Cyril and Methodius, the Apostles of the Slavs (9-10th cent.).

Below the apse are the remains of brick buildings of the imperial age, including a Mithræum (comp. p. 381). The lowest walls, built of massive blocks of tufa, date from the republican period.

Opposite San Clemente we follow the Via dei Querceti to the S. for a few yards and then ascend the Via de' Santi Quattro Coronati to the left to a nunnery (door No. 20, on the right) attached to the church of the **Santi Quattro Coronati** (Pl. G, 6), founded in the 4th cent. in memory of the 'Four Crowned Martyrs' Severus, Severianus, Carpophorus, and Victorinus, put to death in the reign of Diocletian, above whose corpses crowns appeared. The church was rebuilt in the 12th cent. and restored in 1914. Ring at the church door; small offering expected.

The church has two entrance courts. On the right of the porch leading to the second court is the CAPPELLA DI SAN SILVESTRO, built in 1246 and dedicated to five sculptors who suffered martyrdom for refusing to make heathen images. The chapel contains restored paintings in the Byzantine style, depicting scenes from the life of Constantine. The

second court was once incorporated in the church, as is shown by the columns in the wall. — The CHURCH, consisting of nave and aisles with galleries, possesses a fine ceiling of 1580. In the tribune are baroque frescoes by *Giovanni da San Giovanni* (1623). The pavement is Cosmato work. The door near the first altar in the left aisle leads to the CLOISTERS (early 13th cent.).

The Via di San Giovanni ends at the PIAZZA DI SAN GIOVANNI IN LATERANO (Pl. H, 6). The *Obelisk* of red granite in the centre, from Thebes in Upper Egypt (15th cent. B.C.), was brought by Emp. Constantius to Rome and placed in the Circus Maximus in 357, and erected here in 1588. This is the largest obelisk in existence (105 ft. high, not including the pedestal). On the S. side of the piazza is the Baptistery; in the S.E. corner the façade of the transept of San Giovanni in Laterano; and on the E. side the Lateran Palace.

The ***Baptistery** *(San Giovanni in Fonte)*, attributed to Sixtus III. (432-440), is the oldest in Rome. Its octagonal form became a model for all later buildings of the kind. According to tradition, Constantine the Great was baptized here by Pope Sylvester I. in 324 (but his baptism actually took place in 337, shortly before his death).

From the piazza we first enter the BAPTISTERY itself (Battistèro; *a* on the ground-plan, opposite). Eight columns of porphyry with antique marble entablature separate the central space from the ambulatory. In 1925 fragments of the marble and mosaic pavement of the palace of the Laterani (see below), 6½ft. lower down, and also the foundations of the original rotunda were laid bare in the ambulatory. The frescoes were designed by *A. Sacchi* and executed by *Carlo Maratta* and others. The font is an ancient bath of green basalt. — The surrounding doors are opened by the custodian. — On the right and left are oratories, added by Pope Hilary in 461: on the right that of ST. JOHN THE BAPTIST (Pl. *b*), the bronze doors of which, presented by the pope, produce a ringing sound when opened, and on the left that of ST. JOHN THE EVANGELIST (Pl. *c*), with bronze doors of 1196 and fine mosaics of 468. — A third door admits to the square ORATORIO DI SAN VENANZIO (Pl. *d*), with elaborate mosaics (640-649). — The fourth door opens into the PORTICO DI SAN VENANZIO (Pl. *e*), formerly the vestibule of the baptistery, when the chief entrance was on this side. In 1154 the portico was converted into two chapels. The apse is enriched, on the left, with fine mosaics of the late 4th cent., gold arabesques on a blue ground; over the door leading to the baptistery is a Crucifixion, a relief in marble, of 1492.

***San Giovanni in Laterano** (Pl. H, 6, 7), 'mother and head of all churches', was founded by Constantine the Great within a palace of the Laterani family, which he presented to Pope Sylvester I., and was at first called the Basilica Constantiniana or Basilica Salvatoris. After its re-erection under Sergius III. (904-911) it was dedicated to John the Baptist, and in the 14th and 15th cent. was several times remodelled. The present baroque edifice dates from the time of Pius IV. (1559-65). The porch of the N. transept, in the Piazza di San Giovanni in Laterano, is by *Domenico Fontana* (1586-90); the bronze statue of Henri IV. of France in the vestibule (Pl. 12) is a little later. The huge main façade, towards Porta San Giovanni, with its coupled columns and pilasters, loggia, and conspicuous attica crowned with statues, is by *Alessandro Galilei*

S.Giovanni in Fonte
(Battistero)
a Battistero
b Oratorio di S.Giov.Bat
c Oratorio di S.Giov.Eva
d Oratorio di S.Venanzi
e Portico di S.Venanzio
Obelisco
Lateranens
Sagrestia
Coro
Chiostro
Altare papale
Confess
Iscrizioni
Cortile
MC cristiane (1°piano)
Ingresso al Museo
Museo Lateranens
I-XVI Sale del pianterreno
(Museo profano)
MC Ingresso al Museo cristi
(primo piano)
Basilica di S.Giovanni
in Laterano
1. Capp. Corsini
2. Capp. Ceva
3. Capp. Santorio (Godoi)
4. Capp. Lancellotti
5. Capp. del SS. Sacramento
6. Capp. del Coro
7. Capp. Orsini
8. Capp. Torlonia
9. Capp. Massimi
10. Pittura di Giotto
11. Sep. del Card. Guissano
12. Statua d'Enrico IV di Francia
Scala
0 10 20 40 60 80 100 Metri

(1732-35). The central of the five portals has antique bronze doors (from the Curia, p. 304); on the right is the Porta Santa (marked PS. on the plan; comp. p. 335); to the left is an ancient statue of Constantine the Great. The interior, with its nave, double aisles, and raised transept, owes its present form to *Francesco Borromini* (after 1647). The rich pavement is of the 15th century. In 1878-85 the choir was enlarged by moving back the tribune. The chapels are shown by the sacristan (1 *L.*).

The piers in the NAVE were formed by Borromini by encasing each pair of antique columns in brick and plaster (note the delicate naturalistic details in the decoration); in the niches are colossal statues of the Apostles (after 1700). At the end only, on the right and left, two granite columns are preserved. The superb wooden ceiling (1572) was designed by *Daniele da Volterra*. In front of the Confessio, below, is the fine tomb-slab of Pope Martin V. (d. 1431), by *Simone Ghini*. — Four steps ascend to the TRANSEPT, which was remodelled by *Giacomo della Porta* in 1597-1601. In the centre, in front, is the Altare Papale, reserved for the pope or his substitute, with a canopy of 1369; among other relics this altar contains the heads of SS. Peter and Paul. On the right are two beautiful columns of giallo antico; on the left is the great Altar of the Sacrament (Pl. 5), with four antique columns of gilded bronze from the basilica of Constantine. To the left of the choir is the monument of Leo XIII. (d. 1903, interred here in 1924). On the right of the choir is a new monument for Innocent III. (d. 1216), whose remains were brought here from Perugia in 1892. — The CHOIR is richly decorated with marble, and the apse contains the mosaics of 1290 (freely restored): above, the Saviour enveloped in clouds; below, at the sides of a cross, (l.) the Virgin, at whose feet Nicholas IV. kneels, with SS. Francis, Peter, and Paul, and (r.) John the Baptist and SS. John the Evangelist, Andrew, and Anthony.

RIGHT AISLE. On the back of the first pillar of the nave (Pl. 10): Boniface VIII. proclaiming the first jubilee (1300), a repainted fresco attributed to *Giotto;* the 2nd chapel (Pl. 8), that of the Torlonia family, is richly decorated with marble. — LEFT AISLE: 1st chapel, that of St. Andrew Corsini (Pl. 1), built by *Alessandro Galilei* in 1734, with four ancient porphyry columns, a large porphyry bath from the portico of the Pantheon, and the bronze figure of Clement XII. (Corsini, d. 1740) by *Giovanni Battista Maini*, who also executed the marble statue of the pope (when cardinal) on the other side (right). This sumptuously decorated chapel shows the earliest signs of the approaching neo-classical style.

From the last chapel of the left aisle the sacristan conducts us into the *CLOISTERS ('Chiostro'), of the early 13th cent., with numerous twisted columns inlaid with mosaic.

The **Lateran Palace** (Pl. H, 6) stands on the site of the building occupied by the popes from the time of Constantine. Burned down in 1308, in 1586 it was rebuilt by *Domenico Fontana*. In 1871 it was secured by law to the popes, and it now contains the ***Museum Gregorianum Lateranense,** founded in 1843 (rearranged in 1927). The entrance is in the Piazza di Porta San Giovanni (p. 330). Adm., see p. 249. Illustrated guide (1922) 15 *L.*

On the GROUND FLOOR is the *Collection of Antiquities *(Museo Profano)*. From the vestibule we pass to the left, through the arcades of the court, to the end of the W. wing.

Room I. Roman reliefs, including 41. Emperor accompanied by lictors; several good torsos. — Room II. Architectural fragments. —

Room III. Representations of Hercules. Back-wall: 240. Antinous (head modern). — On the walls of Room IV (and V) are two large *Mosaics* from the Thermæ of Caracalla, with figures of athletes (comp. p. 322). — We traverse an ante-room.

Room V. Æsculapius and mystical cults; exit-wall, 332, 333. Hermæ of Pan, 342. Altar of Cybele; in the centre, 343. Mithraic group. — Room VI. Back-wall: 350, 352. Colossal sitting figures of Tiberius and Claudius; between them, 351. The younger Agrippina (?). Between the windows: 362. Female portrait-statue (perhaps Drusilla). — Room VII. Greek works showing good craftmanship. Entrance-wall, left, 388. Hellenistic relief of Menander, writer of comedies, with a Muse; right, 371. Medea with the daughters of Pelias, 372. Rape of Helen. Opposite the entrance: *382. *Sophocles,* one of the finest ancient portrait-statues in existence; on the left of it, *Head of a muse, in the style of Praxiteles, a splendid copy, if not an original; right, *379. *Marsyas* recoiling at the sight of Athena, after a group by Myron (arms wrongly restored; formerly called the Dancing Satyr). In the centre: 389. Base of a tripod with Bacchanalian dances. — Room VIII contains chiefly sculptures from the tombs of the Haterii: 390, 427. Busts of the husband and wife placed in the manner usually adopted for portraits of ancestors; *429. Base of a candelabrum; 413, 416, 418. Reliefs of a corpse being placed on a bier, of a large tomb, and of Roman buildings. — Room IX. Fine architectural fragments; in the centre, Mosaic representing the pavement of an unswept dining-room ('opus asarotum'). — Room X. Busts. In the centre: 661. Statue of Poseidon. Back-wall: 569. Part of a circular tomb. — We cross another anteroom.

Room XI. Exit-wall: 682. Sarcophagus with the story of Phædra and Hippolytus. In the centre: 699. Large sarcophagus with triumphal procession of Bacchus. — Room XII. Entrance-wall: 703. Sarcophagus with the story of Orestes. Exit-wall: 709. Sarcophagus with the death of the children of Niobe. — Room XIII. Roman tomb-reliefs. Also, by the entrance-wall: 725. Portrait-statue. Exit-wall: 743. Relief, Pylades supporting the exhausted Orestes; 738-741. Weights. Mosaic pavement with a bust of Flora. — Room XIV. Opposite the entrance: 804. Statue of a captive barbarian, unfinished, interesting on account of the 'copy-points' still visible. Adjacent, 796. Sarcophagus of L. Annius Octavius, with a bread-making scene and the inscription: "Evasi, effugi, Spes et Fortuna valete! Nil mihi vobiscum est, ludificate alios". — Rooms XV and XVI: Finds from Ostia (941. Bronze statuette of Venus).

On the First Floor, to which we ascend from the left corner of the arcades through the vestibule on the ground-floor (by MC on the plan, p. 327), is the Christian Museum, the chief treasure of which is a **Collection of Early Christian Sarcophagi*, chiefly of the 4th and 5th cent., with historical and symbolical scenes from

the Old and New Testaments, executed in the same style as the heathen works of the same period.

Vestibule: 26. Large sarcophagus of rough marble with pagan and Christian representations: in the centre, Juno Pronuba behind a married couple; on the right, Lazarus and Moses; on the left, Resurrection and Healing of the blind man. On top of the five steps, architectural fragments with decorations dating from the migration of the nations. — We turn to the left into the Gallery of Sarcophagi and first descend the steps on the right into three rooms containing copies of paintings from the catacombs and inscriptions from a Jewish catacomb.

Gallery of Sarcophagi. By the large staircase, on the left: 111. Sarcophagus, Israelites crossing the Red Sea; 119. Front of a sarcophagus with the History of Jonah (above, on a smaller scale, Raising of Lazarus, Moses striking the rock, Capture of Peter). — At the top of the large staircase, on the left, 191 A. Good Shepherds and vintage. 104. Large sarcophagus of the 4th cent., with reliefs: top row, on the left, Adam and Eve; on the right, Turning of the water into wine, Miracle of the loaves, Raising of Lazarus; below, Adoration of the Magi, Healing of the blind man, Daniel in the lions' den, Prediction of Peter's denial, Capture of Peter, and Moses striking the rock. — Right, 150. Rustic and hunting scenes. — Left, 103, 105. Statues of the Good Shepherd, of the 3rd and late 4th (?) centuries. — Left, 183 A. Large sarcophagus with reliefs: above, Raising of Lazarus, Prediction of Peter's denial, Moses receiving the tables of the Law, Isaac's sacrifice, Pilate washing his hands; below, Moses striking the rock, Affliction of Peter, Daniel in the lions' den, Old man (Peter?) reading, Healing the blind, Miracle of the loaves. — Left, 174. Christ enthroned among the Apostles, (left) Sacrifice of Isaac, (right) Pilate washing his hands; on the right end, Moses smiting the rock, Christ and Mary Magdalene; on the left end, Peter's denial. — On the right: 164. Offerings of Cain and Abel, Capture of Peter, the monogram of Christ, Execution of Paul, Job and his wife (4th cent.). — To the left, 171. Bearing of the Cross, Crown of thorns, Capture of Christ, Pilate washing his hands (4th cent.). — On the upper landing, 223. Sitting figure of St. Hippolytus (chair only antique, with Greek inscription).

The door on the left leads to the upper arcades. The back-walls of the three open arcades display a systematically arranged selection of *Early Christian Inscriptions.*

The rooms adjoining the arcades contain the **Museo Missionario-Etnologico,** an ethnographical collection originating in the Missionary Exhibition of 1925 and opened in 1928. On the first floor are objects from Asia, especially industrial art exhibits from China and Japan (porcelain, bronzes, works in lacquer, silk materials, articles of clothing); the largest room has a collection of Chinese coins. The second floor contains objects from America, Africa, and Australia (plaited works, textiles, weapons, grotesque masks, models of huts, etc.).

To the E., facing the principal front of the basilica, extends the Piazza di Porta San Giovanni (Pl. I, 6), with a monument to *St. Francis of Assisi*, by Giuseppe Tonnini (1927). Between this piazza and that of San Giovanni, opposite the N.E. corner of the Lateran, is the edifice containing the **Scala Santa** (Pl. I, 6). The central flight inside consists of twenty-eight marble steps brought to Rome towards the end of the Crusades from the Roman prætorium at Jerusalem. In memory of Christ's ascent to Pilate's judgment-seat, they may be ascended on the knees only. They are now protected with wood. The two adjoining flights may be used without restriction. At the top we obtain a glimpse into the old private chapel of the popes, the *Sancta Sanctorum*, the only part of the old Lateran palace now extant. It was built by one of the Cosmati in 1278 for Nicholas III. and contains a painting of Christ attributed to St. Luke (6-7th cent.). —To the E. of the Scala Santa is a tribune erected in 1743, with copies of the *Mosaics from the Triclinium of Leo III.*, or dining-room of the ancient Lateran palace; they are executed after ancient drawings (late 8th cent.) and relate to the union of spiritual and temporal power effected by Charlemagne.

Outside the *Porta San Giovanni* (Pl. I, 7), which was built in 1574, begins the Via Appia Nuova (p. 367). The ancient *Porta Asinaria*, a few paces to the right, is to be disencumbered of the buildings that now encroach upon it.

IV. Quarters of the City on the Right Bank.

On the right bank of the Tiber are situated the *Prati di Castello* (p. 332) and *Borgo*, or Vatican quarter, to the N., and *Trastévere* to the S. The Borgo and Trastevere are connected by the long street called the *Lungara*.

A. The Borgo. Castel Sant' Angelo.

Trams and motorbus to the Piazza San Pietro, see p. 240.

The Vatican Quarter (p. 250) was for the first time brought within the city by means of the wall of Leo IV. (p. 254). The Circus situated here under the empire was the scene of Nero's cruel persecution of the Christians in the year 65, and became hallowed by the blood of many martyrs. Adjacent to it was erected the first church of St. Peter, around which sprang up other buildings, including since the time of *St. Symmachus* (498-514) a plain house for the occasional use of the popes. In 1377 the Vatican at length became the permanent papal residence.

The chief link between the left bank and the Vatican quarter is the *Ponte Vittorio Emanuele* (Pl. B, 3), with three arches, opened in 1911. Before this the sole means of communication was the Ponte Sant'Angelo, 220 yds. farther up, erected by Hadrian in A.D. 136, and named after him *Pons Ælius*. The ten colossal statues of angels, designed by Bernini, were executed by various artists in 1669-70.

The ***Castel Sant'Angelo** (Pl. B, 3), the imposing tomb erected by Hadrian for himself and his successors *(Moles Hadriani)*, was completed in 139 by Antoninus Pius. On the substructure, 275 ft. sq., rises a cylinder of peperino and travertine, 210 ft. in diameter, once incrusted with marble. This cylinder was surmounted by another of much smaller dimensions and crowned with a statue of Hadrian. Down to Caracalla (d. 217) all the emperors were interred here. Already used as a fortress in the 5th cent., it broke the storm of the Goths in 537, and continued to be used as a castle by the party in power down to 1379, when it came into the possession of the popes. In 1527 Clement VII. sustained a terrible siege here, during which Benvenuto Cellini claimed to have shot the Constable de Bourbon. The outworks were constructed by Urban VIII. The bronze statue at the top, the *Archangel Michael* in the act of sheathing his sword, set up in 1752 in place of an earlier statue, recalls the vision of Gregory the Great, to whom the archangel is said thus to have proclaimed the cessation of the plague in 590. The entrance (adm., see p. 248; illus. guide 5 *L.*) is opposite the Ponte Sant' Angelo.

Lower Story. From the ticket-office we descend to the ancient entrance (10 ft. lower), pass through a square chamber, and ascend to the right a spiral passage built in the thickness of the walls and winding round the castle. At the end of it, on our left, a broad flight of steps (of the papal period) leads at right angles to the Tomb Chamber of Hadrian, in the middle of the lower story. It still contains three niches for urns. — We continue straight up the stairs, turn twice to the left, and enter the Cortile dell' Angiolo.

Middle Story. In the Cortile dell'Angiolo or Cortile delle Palle, on the left, is the marble statue of the archangel, by *Guglielmo della Porta*, which crowned the castle in the 16-18th cent.; at the back, the façade of the chapel of Leo X. or Clement VII. (see below), designed by *Michelangelo*. The first door on the left admits to the four Apartments of Clement VIII., now constituting a small Castle Museum. Left room: Views of the castle, remains of a timbered ceiling, majolica tiles from the papal apartments. Large room: Chimney-piece of c. 1630, papal coats-of-arms, inscriptions; in the exit-wall, a fine rustica portal. The Sala della Giustizia, where the papal criminal court once sat, in the centre of the castle, contains a fresco by *Perin del Vaga* and mediæval weapons. The ceiling-paintings in the Sala dell' Apollo are by the school of Raphael; on the right is a 16th cent. lift from the square chamber near the entrance (see above). At the end of the Sala dell' Apollo, on the right, is the Chapel, restored in 1926. We return to the Sala dell' Apollo and enter (opposite) two Apartments of Clement VII., with a fine frieze by *Giulio Romano* (?) and coffered ceilings. Hence we emerge into the semicircular Cortile dell' Olio. At the entrance, on the left, an octagonal marble fountain of c. 1500; on the right, a small staircase ascends to the bath-room of Clement VII., decorated by *Giovanni da Udine;* the next staircase on the same side descends to the dungeons (Prigioni) and to the old store-rooms for oil and grain. — We now ascend the stairs on the right, in the middle of the semicircle.

Upper Story. The circular walk (Giretto) commands capital views. We pass through five small rooms (containing modern military souvenirs), on the right of the stairs, and a communicating room (designs showing the appearance of the ancient mausoleum) to the Loggia of Julius II., which overlooks the Ponte Sant'Angelo. Hence we ascend, on the right,

to the papal apartments. The Salone del Consiglio or Sala Paolina is embellished with frescoes by *Perin del Vaga* and his pupils (History of Alexander the Great), a stucco ceiling, and a marble pavement of 1724; on the right are the Camera del Perseo, with a frieze (Story of Perseus) by *Perin del Vaga* and the Sala di Amore e Psiche (always closed), Paul III.'s bed-chamber, with another frieze by *Perin del Vaga* and a gorgeous carved ceiling. From the narrow side of the Salone del Consiglio a passage with ornamental frescoes leads to the Library, with remains of frescoes, a stucco ceiling (16th cent.), and (by the ba k-wall) a cast of the Pietà at Palestrina attributed to Michelangelo, and the round Treasure Room, with shelves for the secret archives of Pope Paul III., and three large chests. From the ante-room of the treasury an ancient spiral staircase ascends to the platform, passing, halfway up, on the left, the circular domed room of the ancient upper rotunda and, adjoining, three rooms containing regimental colours (men raise their hats). The Platform commands an extensive panorama and a beautiful view of St. Peter's. — We return to the library, descend the steps, beyond it, on the right, to the Loggia of Paul III. and the Cortile dell' Angiolo, and then continue by the way we came; but before reaching the entrance we make a detour to the left, on the exterior gallery of the square substructure, to the corner-tower where the Battery of Nicholas V. has been mounted.

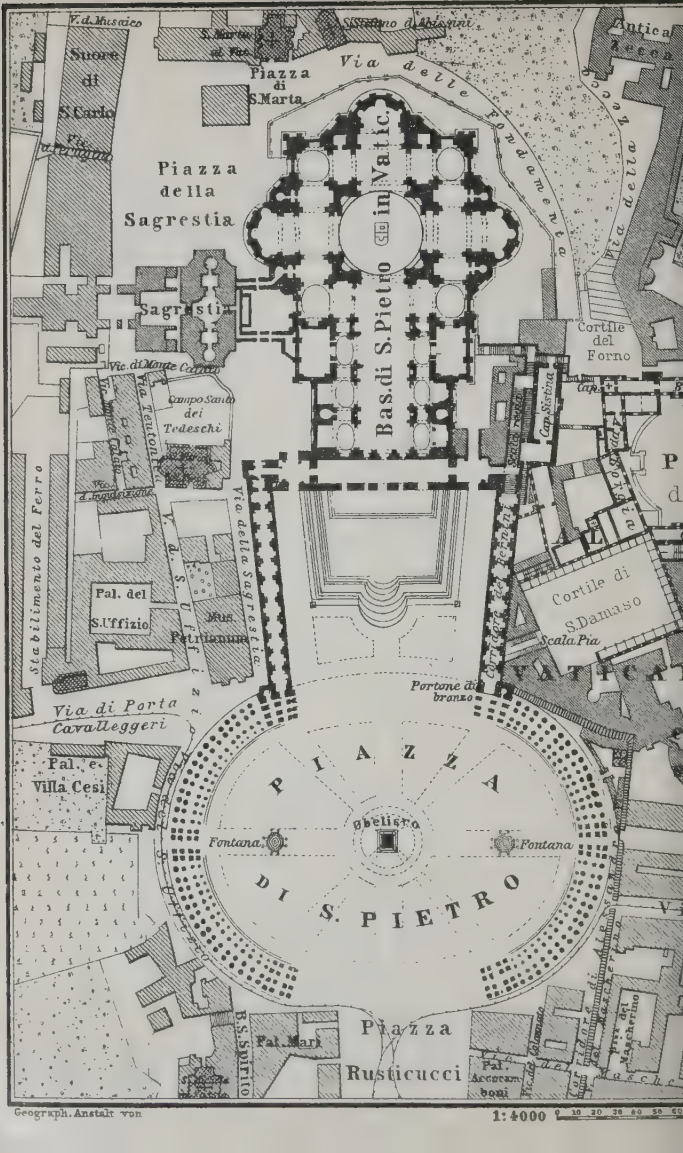
Beyond the ticket-office we may visit a few more rooms, containing busts of Hadrian and Antoninus Pius, fragments of the marble frieze which encircled the ancient upper building, and cross-sections and a model of the castle.

In the barracks behind the castle is the **Museo dell' Arma del Genio** (Pl. B, 3; entrance on the river side, to the left of the castle gate; open on Sun., Tues., and Thurs. 10-1; adm. 1 *L.* 50 c., Sun. free), illustrating the work accomplished by the corps of engineers, especially during the late war, models of fortifications in the 16th cent. (the most famous period of Italian military engineering), etc.

From the entrance to the Castle of Sant' Angelo a quay leads along the right bank of the Tiber to the new quarter on the former *Prati di Castello*, with its long, regular streets of many-storied houses (trams, see p. 240). Opposite the Ponte Umberto Primo rises the large *Palace of Justice* (Pl. B, C, 2, 3), by Calderini (1910), richly adorned with sculpture. In front of its N. façade is a monument to *Cavour*. On the N. outskirts of this quarter are (E.) a long series of barracks and (W.) the new *Quartiere Trionfale*.

To the W. of the Castle of Sant' Angelo lies the Piazza Pia (Pl. B, 3), whence four streets diverge. From the centre, on the right and left of the fountain, run the streets called *Borgo Nuovo* and *Borgo Vecchio*. Furthest left, near the *Ospedale di Santo Spirito* (Pl. A, 3), a large early-Renaissance building dating from the time of Sixtus IV., with a curious octagonal dome, is the *Borgo Santo Spirito*, and furthest right, the *Borgo Sant'Angelo*.

The usual route to the Vatican is by the Borgo Nuovo. It passes the small Piazza Scossa Cavalli, where on the right rises the *Palazzo Giraud* (Pl. A, 3), now the *Palazzo Torlonia*, of 1496-1504, with a portal of the 18th century. Next, on the right, Nos. 101-105, is the *Palazzo Costa*, of the early 16th century. Then straight to the Piazza Rusticucci (Pl. A, 3), a sort of forecourt to the Piazza of St. Peter (p. 333).


V. d. Mosaico
Suore di S. Carlo
Via d. Perugino
S. Marta al Pal.
Sistemo di Abitazioni
Piazza di S. Marta
Via delle Fondamenta
Antica Accademia
Via della Zecca
Piazza della Sagrestia
Bas. di S. Pietro in Vatic.
Sagrestia
Cortile del Forno
Vic. di Monte Caprino
Via Teutonica
Campo Santo dei Tedeschi
Via Santa Marta
Casa Santa Marta
Vic. d. Fondamenta
Stabilimento del Ferro
Via dei Corridori
Via dei Bastioni
Pal. del S. Uffizio
Mus. Petrianum
Via della Sagrestia
Cortile di S. Damaso
Scala Pia
Portone di Bronzo
Via di Porta Cavalleggeri
Pal. e Villa Cesi
PIAZZA DI S. PIETRO
Obelisco
Fontana
Fontana
Piazza Rusticucci
Pal. Mari
B. S. Spirito
Pal. Accoramboni
Via del Mascherino
Via del Penitenziere
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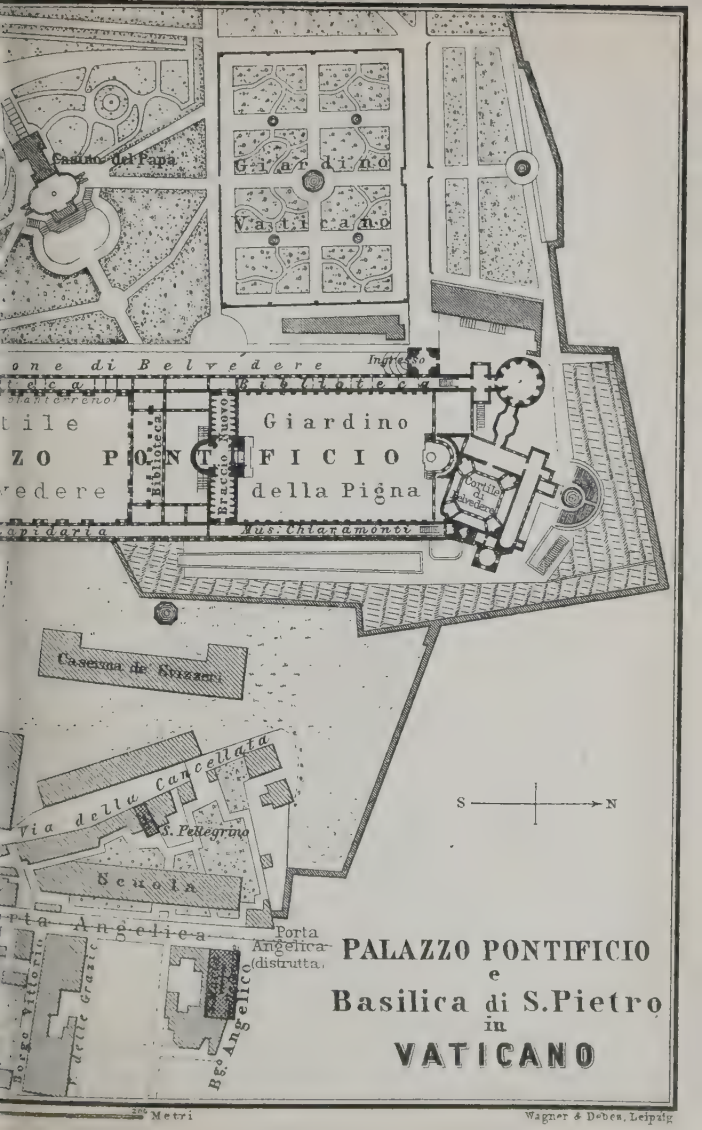


PALAZZO PONTIFICIO
e
Basilica di S.Pietro
in
VATICANO

Wagner & Debes, Leipzig

The **Piazza di San Pietro, the imposing space in front of the greatest church in Christendom, is in the form of an ellipse, adjoined by an irregular quadrangle on the side next the church. It is enclosed by the huge colonnades erected by *Bernini* in 1657-63. Three covered passages are formed by 284 columns and 88 pillars of the Doric order, in four rows, the middle passage being wide enough for two carriages abreast. On the balustrade above are placed 162 statues of saints in Bernini's style. The piazza measures 372 by 262 yds. — The great *Obelisk* (82 ft.) in the centre stood in the Vatican Circus until its removal to its present site in 1586. On either side are two handsome fountains, 45 ft. in height, that on the right dating from 1613, the other from 1675.

At the end of the colonnades are, on the right, the private entrance to the Vatican (see p. 339), on the left (outside the colonnade), the Museo Petriano (p. 337).

B. St. Peter's.

The **Church of St. Peter *(San Pietro in Vaticano)* was founded by Emp. Constantine, at the request of *Pope Sylvester I.* (314-336), over the grave of St. Peter, adjacent to the Vatican Circus (p. 330). It was a basilica with nave, double aisles, transept, and forecourt, and was surrounded with chapels and monasteries. It was at the high altar here that Charlemagne, on Christmas Day, in the year 800, received the Roman imperial crown from Leo III., and many later emperors were also crowned here.

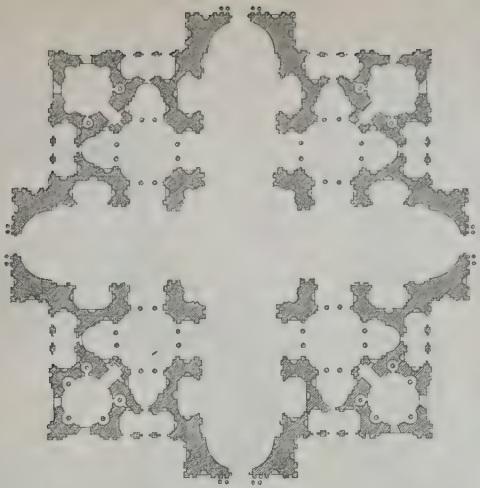
The church having at length fallen into disrepair, *Nicholas V.* projected a new building, and in 1452 began the tribune, from designs by the Florentine *Bernardo Rossellino*. The walls, however, were barely above ground when the pope died, and the work was not resumed till fifty years later (April 18th, 1506), when *Julius II.* committed the task to *Bramante*. The new church was to be in the form of a Greek cross (i.e. with equal arms), roofed with a gigantic central dome and four smaller domes at the angles made by the transepts (comp. the plan, p. 334). This scheme at once simple and majestic, was, however, not adhered to. On Bramante's death (1514) *Raphael, Fra Giocondo da Verona* (d. 1515), and *Giuliano da Sangallo* (d. 1516) were entrusted with the work, but it made little progress owing to the great age of the last two and the early death of Raphael (1520), while the original plan was much altered, the masters being divided between the Greek and Latin form of cross. The next director was the younger *Antonio da Sangallo* (from 1520), who, assisted by *Baldassare Peruzzi*, compromised between the two ground-plans. On his death *Michelangelo* was called to the work (1547); he returned to the Greek form of cross, but gave a new character to the whole building. For a cheerfully decorated ceremonial building was substituted the baroque pathos of great

solemn masses, the religious ponderousness of the Counter-Reformation. The aisles were diminished in favour of the main body of the church, and a pillared vestibule, surmounted by a pediment, was added. Michelangelo's great work was the dome, a marvel of lightness in spite of its immense size. It was erected by the master himself as far as the drum only, but he left a large wooden model (p. 338) to which his successors conformed for the most part. After his death in 1564 the building was continued by *Vignola* and by *Giacomo della Porta*, who finished the dome, in collaboration with *Domenico Fontana*, in 1588-90. In 1606 the church was completed with the exception of the façade, when *Paul V.* introduced a serious alteration. Reverting to the idea of a Latin cross, he caused the nave to be lengthened, and the present baroque façade to be erected, by *Carlo Maderna* (1607-14). The effect of the dome, as intended by Michelangelo, is thus entirely lost except from a distance. The E. portion of the old church was pulled down in 1605-15, and on Nov. 18th, 1626, the church was consecrated by Urban VIII. on the alleged 1300th anniversary of its foundation. The last architect was *Bernini*, who succeeded Maderna in 1629.

The statistics of the dimensions of the church vary considerably, but an inscription on the pavement of the nave states its length at 837 'palms' (610 ft.) in the interior and 863 'palms' (634 ft.) externally. Its area is about 163,185 sq. ft., while that of Milan Cathedral is 125,940, St. Paul's in London 84,767, St. Sophia at Constantinople 74,165, Cologne Cathedral 66,370 sq. ft. The dome, to the top of the cross on the lantern, is 436 ft. high; its inner diameter is stated at 138 ft. Down to the end of the 17th cent. the cost of the building is said to have amounted to over 47 million scudi (about 10 millions sterling), while its upkeep costs about 7500 *l.* ($ 35,700) per annum.

The Façade, 369 ft. long and 145 ft. high, with its eight columns, four pilasters, and six semi-pilasters, of the Corinthian order, is approached by a flight of steps. It is surmounted by a balustrade with colossal statues of Christ and the Apostles. The inscription records that it was erected by Paul V. (Borghese) in 1612. From the loggia over the central entrance the pope used to impart his benediction at Easter to the city and the whole world ('urbi et orbi'); the practice was discontinued in 1870, but was resumed in 1922 on the election of Pius XI.

The Portico, by Maderna, 233 by 44 ft., and 66 ft. in height, is admirably decorated, the stucco ceiling being specially rich. Over the interior of the central entrance is the bark of St. Peter, termed *La Navicella*, a mosaic after Giotto, from the earlier church but much altered. At the left end is a statue of Charlemagne on horseback, a mediocre work of Cornacchini's (1725), corresponding to one of Constantine the Great by Bernini (1654-70) at the right end behind a side-door (always closed). The five doorways of the church are framed with ancient columns of pavonazzetto and affricano marble. The *Bronze Doors* of the central entrance, executed by Antonio Fil-



S. Pietro in Vaticano, piano di Bramante
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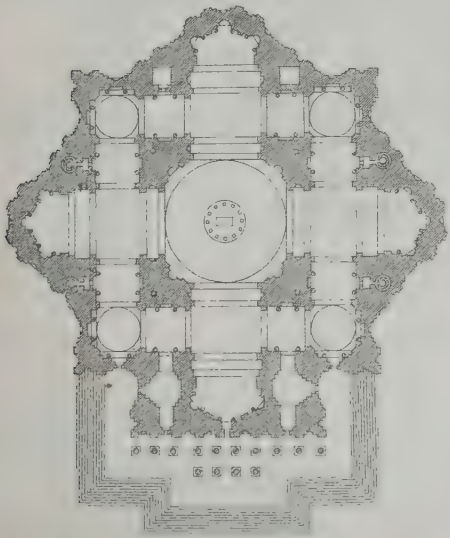

S. Pietro in Vaticano, piano di Michelangelo
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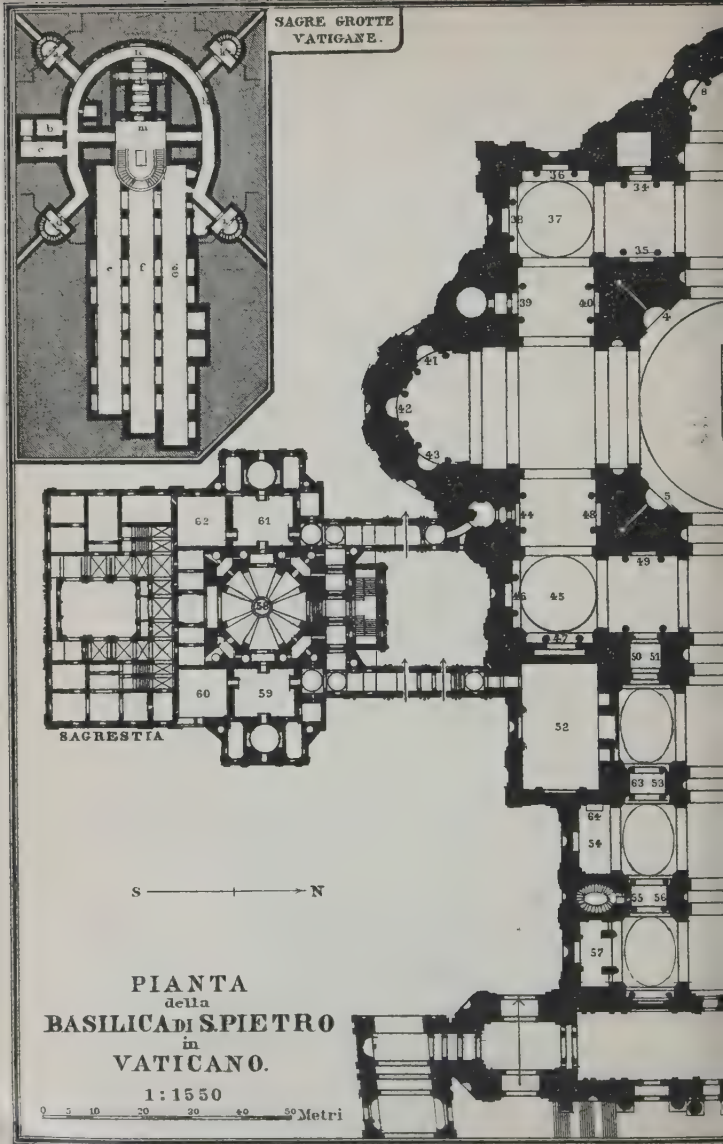
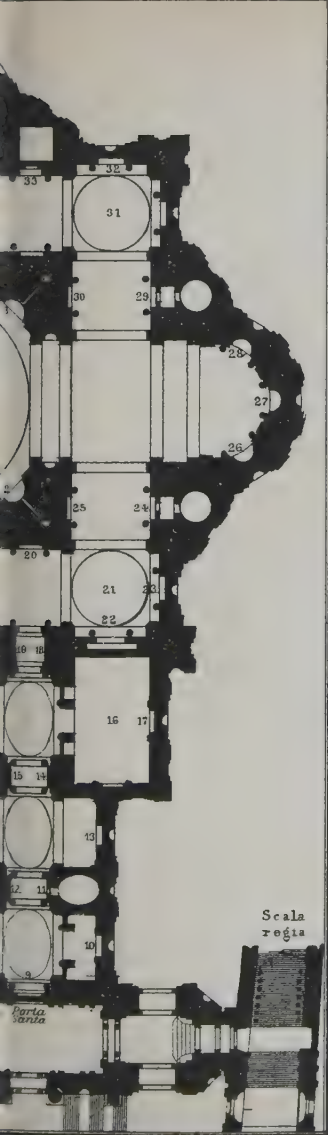

SACRE GROTTE VATICANE.
SACRESTIA
S
N
PIANTA
della
BASILICA DI S. PIETRO
in
VATICANO.
1:1550
0 5 10 20 30 40 50 Metri



Spiegazione de' numeri.

1. Statua di S. Pietro
2. ___ di S. Longino
3. ___ di S. Elena
4. ___ di S. Veronica
5. ___ di S Andrea
6. ___ di Pio VI.
7. Sepolcro di Urbano VIII.
8. ___ Paolo III.
9. Musaico (S. Pietro)
10. La Pietà del Michelangelo
11. Monumento di Leone XII.
12. ___ di Maria Cristina di Svezia
13. Martirio di S. Sebastiano (Domenichino)
14. Sepolcro d'Innocenzo XII.
15. ___ della contessa Matilda
16. Cappella del Sagramento
17. Ciborio del Bernini
18. Sepolcro di Gregorio XIII.
19. ___ di Gregorio XIV.
20. Comunione di S. Girolamo (Domenichino)
21. Cappella Gregoriana
22. Sepolcro di Gregorio XVI.
23. Madonna del Soccorso
24. Sepolcro di Benedetto XIV.
25. Messa di S. Basilio (Subleyras)
26. Quadro di Caroselli
27. ___ di Valentin
28. ___ di Poussin
29. Monumento di Clemente XIII:
30. Altare della Navicella
31. Cappella di S. Michele Arcangelo
32. Sepoltura di S. Petronilla (Guercino)
33. Sepolcro di Clemente X.
34. ___ di Alessandro VIII.
35. S. Pietro guarisce il paralitico (Mancini)
36. Altare di S. Leone Magno
37. Cappella della Colonna
38. Sarcofago di Leone II, III e IV.
39. Monumento di Alessandro VII.
40. S. Maria Marg. Alacoque (Muccioli)
41. S. Tommaso Camuccini
42. Sepolcro di Palestrina
43. S. Valeria (Spadarino)
44. Porta alla sagrestia
45. Cappella Clementina
46. Tomba di S. Gregorio Magno
47. Sepolcro di Pio VII.
48. Morte di Anania e Zaffira (Roncalli).
49. Trasfigurazione di Raffaello (musaico)
50. Sepolcro di Leone XI.
51. ___ d'Innocenzo XI.
52. Cappella del Coro
53. Sepolcro d'Innocenzo VIII.
54. Cappella della Presentazione
55. Monumento di Maria Clementina Sobieski
56. Tomba della famiglia Stuarda
57. Cappella del fonte battesimale
58. Sagrestia comune
59. ___ dei canonici
60. Stanza capitolare
61. Sagrestia de' beneficiati
62. Tesoro della chiesa
63. Monumento di Pio X
64. Sepolcro provvisorio

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arete in 1433-45, show Christian themes in the chief panels and pagan mythological scenes in the borders. The door furthest right is the *Porta Santa*, which is walled up and is opened in years of jubilee only (once in twenty-five years; last time 1925).

The **Interior is strikingly impressive, and the impression becomes more profound as we gradually realize not only the vastness, but the wonderful harmony and symmetry of its proportions. The lining of the walls, by Bernini, and the coloured marble pavement were restored and completed in 1912 et seq. Besides the high altar the church possesses 29 altars and 148 columns. St. Peter's contains but few paintings; those formerly here (comp. p. 337) have been replaced by fine mosaic copies made in the papal factory, which in a way afford us a general survey of Roman baroque painting.

On the pavement of the Nave, close to the central door, is a round slab of porphyry, which lay in front of the high altar in the old church, and on which the emperors were crowned. By the first two pillars of the nave are two holy-water basins supported by colossal putti (school of *Bernini*). — By the fourth pillar to the right is the sitting statue, in bronze, of *St. Peter* (Pl. 1), formerly thought to be of the 5th cent. but now, with more justification, ascribed to the 13th. The right foot is worn smooth by the kisses of devotees. Above is a mosaic portrait of Pius IX.

The Dome, which rises over the high altar and the crypt containing the tomb of the Apostle, produces its profound impression chiefly by means of the flood of light it throws upon the interior of the church. The four huge piers on which it rests are 234 ft. in circumference; the niches and logge in them are by *Bernini* (c. 1638); in the niches are colossal statues of SS. Longinus (Pl. 2; by *Bernini*), Helena (Pl. 3; by *Bolgi*), Veronica (Pl. 4; by *Mocchi*), and Andrew (Pl. 5; by *Duquesnoy*). From the Veronica loggia relics are exhibited on high festivals. Above the logge, which are flanked by antique spiral columns, are mosaics of the Evangelists. The frieze, 6½ ft. high, bears the inscription, in blue mosaic letters on a gold ground: "Tu es Petrus et super hanc petram ædificabo ecclesiam meam et tibi dabo claves regni cælorum". The sixteen ribs of the vaulting of the dome are of gilded stucco; between them are four series of mosaics: the Saviour, the Virgin, the Apostles, and at the top God the Father. The high altar *(Altare Papale)*, at which the pope alone says Mass, was consecrated in 1594, and over it in 1633 was erected a canopy, 95 ft. high, designed by *Bernini*, with four spiral columns, richly gilded, and a fantastic top, crowned with a globe and cross. In front of the high altar is the Confessio, enclosed by a balustrade with 89 ever-burning lamps, into which a double flight of marble steps descends (opened by the sacristan; gratuity). Below is the statue of Pius VI. (Pl. 6) in the attitude of prayer, by *Canova* (1822). The gilded bronze doors of the sepulchral chapel (p. 337) date from the earlier church. — The nave ends in the Tribune, containing the *Cathedra Petri of *Bernini* (1656-65), a bronze throne enclosing the ancient wooden episcopal chair of St. Peter. On the right (Pl. 7) is the monument of Urban VIII. (d. 1644), by *Bernini*; on the left (Pl. 8) that of Paul III. (d. 1549), by *Guglielmo della Porta*.

Having traversed the nave and surveyed the stupendous dimensions of the fabric, we next visit the aisles and transepts.

Right Aisle. The 1st chapel (Pl. 10; afternoon light best) contains the celebrated *Pietà by *Michelangelo*, executed in 1499-1500. The grief of the Madonna, who holds in her lap the dead Christ, is touchingly rendered, the modelling of the figures exquisite. The group was placed here in 1749 (too high up). — Under the next arch on the left is the monument of Queen Christina of Sweden (Pl. 12; see p. 337), by *Carlo Fontana*.

—Under the next arch, to the right, is the monument of Innocent XII. (Pl. 14), by *Filippo della Valle* (1746); on the left, that of Countess Matilda of Tuscany (Pl. 15), designed by *Bernini* in 1635. The Cappella del Santissimo Sacramento (Pl. 16) contains a large bronze tabernacle by *Bernini* (Pl. 17; 1674-76). — Of the other tombs of the popes (some of them magnificent) we mention only the chief. Under the third arch: right, the monument of Gregory XIII. (d. 1585; Pl. 18), by *Camillo Rusconi* (1723). Then, on the right, the Cappella Gregoriana (Pl. 21), erected by *Giacomo della Porta;* to the right, the monument of Gregory XVI. (d. 1846; Pl. 22); above the altar is the Madonna del Soccorso (Pl. 23), from the old church of St. Peter (c. 1118); under it is the tomb of St. Gregory of Nazianzen (d. 390). Under the following arch, on the right, the tomb of Benedict XIV. (d. 1758; Pl. 24), by *Pietro Bracci*.

The Right Transept was used by the Œcumenical Council for its meetings in 1870, at which the papal infallibility in matters of doctrine and morals was proclaimed. — West Section of Right Aisle. Under the arch: right, monuments of Clement XIII. (d. 1769; Pl. 29), by *Canova*, and (farther on, to the left) of Clement X. (d. 1676; Pl. 33), a poor work by six artists. We now pass the principal tribune.

West Section of Left Aisle. On the right is the monument of Alexander VIII. (d. 1691; Pl. 34); then (r.) the altar of Leo I., with a relief by *Algardi* (Pl. 36; 1650), the Retreat of Attila. Straight on is the Cappella della Colonna (Pl. 37), containing a highly-revered Madonna from the older church. Beneath the altar is an ancient Christian sarcophagus (Pl. 38), containing the remains of Leo II. (d. 683). Leo III. (d. 816), and Leo IV. (d. 855). Over the small door on the right is the monument of Alexander VII. (d. 1667; Pl. 39), by *Bernini*.

The Left Transept contains confessionals for ten languages. By the pillar of St. Veronica (left), below the statue of St. Juliana, is an elevated seat, whence the grand-penitentiary dispenses absolution on Maundy Thursday. In front of the central altar (Pl. 42) is the tomb of the composer Giovanni Pierluigi da Palestrina (1526-94). — A little further on we have a fine survey of the dome, tribune, and transepts. — The portal of grey marble to the right under the following arch (Pl. 44), with the monument of Pius VIII. (d. 1830) above it, leads to the Sacristy (visited most conveniently 9-11 a.m.; gratuity), which contains paintings attributed to *Giotto* (in the Stanza Capitolare; Pl. 60), a *Ciborium by *Donatello* (1432; in the Sagrestia de' Benefiziati; Pl. 61), and the Treasury (Pl. 62; 5 *L.*).

Left Aisle. On the right, the Cappella Clementina (Pl. 45), erected by Clement VIII. (1592-1605); below the altar on the right reposes Gregory the Great (590-604; Pl. 46); straight on, the monument of Pius VII. (d. 1823; Pl. 47), by *Thorwaldsen*. — Next, in the aisle, under the arch on the right, the monument of Leo XI. (d. 1605; Pl. 50), by *Algardi* (1645-50), with a relief of Henri IV. of France abjuring Protestantism, and (on the right and left) statues of Liberality, by *Peroni*, and Courage, by *Ferrata*; left, monument of Innocent XI. (d. 1689; Pl. 51), by *P. E. Monnot*, with a relief (Delivery of Vienna by King John Sobieski). — The large Cappella del Coro (Pl. 52) is gorgeously decorated with stucco and gilding by *Giacomo della Porta*. High Mass daily at 9 (10 in winter). — Under the arch to the right, over the door, is the monument of Pius X. (1903-14; Pl. 63), by *Astorri* (1923); left, the *Monument of Innocent VIII. (d. 1492; Pl. 53), by *Antonio Pollaiuolo*. — Then, on the right, behind the grille, is the temporary tomb (Pl. 64) of each pope pending the completion of his monument elsewhere. Further on, to the right, the door leading to the dome (p. 337); above it is the monument (Pl. 55), by *Pietro Bracci*, of Maria Clementina Sobieski (d. 1735 at Rome), wife of 'James III.', the 'Old Pretender'; on the left, the monument of the last Stuarts (Pl. 56; p. 337), by *Canova* (1819), with busts of 'James III.' and his sons Charles Edward (p. 369; the 'Young Pretender', who was born and bred at Rome) and Henry (Duke of York and Cardinal of Frascati). In the last chapel (Pl. 57), on the right, the lid of a porphyry sarcophagus serves as a font

For the *Ascent of the **Dome** (adm., see p. 249) we obtain tickets (for the crypts also, see below) at the door in the left aisle (Pl. 55; comp. p. 336). A lift and a winding passage ascend to the roof, where we note the small dwellings of the workmen and custodians. The dome rises 436 ft. above the pavement, and is 630 ft. in girth. It was strengthened by stout iron hoops in the 18th cent., when threatening fissures had appeared. The galleries within the drum afford a striking view of the interior of the church. Easy stairs ascend between the outer and inner domes to the Lantern, 354 ft. above the pavement of the church, which commands an extensive view and a good survey of the church itself. Nothing is to be gained by climbing higher.

The ***Sacre Grotte Vaticane,** or **Crypts** (comp. the plan, p. 334; open on week-days 10-12; 2 *L.*; tickets obtained at the door leading to the dome, see above; illus. guide 5 *L.*; electric light), are divided into two parts, the Grotte Vecchie, beneath the nave, and the Grotte Nuove (including the Papal Chapel, see below), beneath the dome. From the statue of St. Veronica (Pl. 4; p. 335) we descend to the Grotte Nuove. Passing through the chapel of St. Veronica (Pl. a), we enter a horseshoe-shaped corridor, which contains statues of the Apostles and, in the right wing, two chapels (Pl. b, c), and follow it to the left. On the left, 231 (Pl. n), Sarcophagus of the city-prefect Junius Bassus (d. 359), a brilliant example of early-Christian funeral sculpture. Opposite, framed by late 15th cent. reliefs from the high altar, is the entrance to the sepulchral chapel (Pl. m), the inner part of the Confessio (p. 335), dedicated to SS. Peter and Paul and richly decorated. The altar encloses that of the old church (1122). We continue along the corridor, past the chapels of St. Helena (Pl. k) and St. Longinus (Pl. i), to the Grotte Vecchie, three straight vaults containing chiefly papal tombs. In the right vault (Pl. e): 89-91. Tombs of the last Stuarts (p. 336). In the left vault (Pl. g) is the granite sarcophagus (No. 156, at the farther end, on the right) of Adrian IV. (Nicholas Breakspear, the only English pope, d. 1159); the commemorative tablet on the right was presented by Norwegians in 1925. — The Papal Chapel (open free 7-12), a railed-off section of the Grotte Nuove, contains the tombs of the last two popes. From the statue of St. Andrew (Pl. 5; p. 335) we descend through the chapel of St. Andrew (Pl. d) and the S. E. end of the Grotte Nuove (see above) to an ante-room containing the plain marble coffin of Pius X. (d. 1914; monument No. 68, see p. 336); thence into a chapel with the coffins of Pius VI. (d. 1799) and Queen Christina of Sweden (d. 1689; p. 358), on the left and right of the altar, and, farther to the right, that of Benedict XV. (d. 1922), with his recumbent effigy.

The ***Museo Petriano,** a collection of objects relating to the old and new St. Peter's, was opened in 1925 in a modern building, designed by G. B. Giovenale, at the W. end of the S. half of the colonnade (comp. the plan, p. 333). Adm., see p. 249; illustrated guide 3 *L.*

Ground-floor. Room A, on the right of the vestibule (ticket-office), contains pagan architectural and sculptural fragments of the 1st cent. A. D. — Room B. Fragments of the same period from Christian sculptures. In the middle of the room, the sarcophagus of Petronius Probus, prefect of the city (d. 395). On the walls of this and the following rooms are hung altar-paintings from St. Peter's, which have been replaced by mosaic copies (comp. p. 335). — Room C. Early-Renaissance sculptures, including, at the rear and exit walls, fragments of the tomb of Paul II. by *Mino da Fiesole* (note the *Lunette) and *Giovanni Dalmata* (c. 1472). — Room D (left). *Bronze Monument of Sixtus IV., by *Antonio Pollaiuolo* (1493), with the recumbent figure of the pope surrounded by the Christian virtues, and (on the socle) the fine arts. Exit-wall: Fragments from the tomb of Boniface VIII., by *Arnolfo di Cambio* (1301); above, a copy (1628) of Giotto's Navicella (p. 334). Back-wall: Marble statues of SS. Peter and Paul, by *Paolo Romano* (1462), until 1847 on the steps leading

up to St. Peter's. Above, cast of a silver crucifix of c. 800, melted down in 1550. Opposite, *Michelangelo's* wooden *Model for the dome of St. Peter's, executed in the artist's house in 1558-60 (see p. 334; the outermost shell of the dome was in fact executed by Giacomo della Porta); in front, seven clay models for statues of prophets intended for the dome (above the twin columns), wrongly attributed to Michelangelo and probably of the late-baroque period. — Room E, on the left side of the museum: Plaster models. — Room F: Architectural fragments. — Room G: Models for *Bernini's* Cathedra Petri (p. 335). — Domed Room, in the centre of the building: *Antonio da Sangallo's* wooden *Model for St. Peter's (showing the E extension and bell-towers; see p. 333), executed by his pupil Labacco in 1537-46.

The first floor is ascended by the stairs near Room G. On the landing is the chain barring the entrance to the harbour of Adalia, in Pamphylia, captured by the papal fleet in 1472. Opposite the top of the stairs are two wooden receptacles containing a copy of the episcopal chair of St. Peter and the litter of Pius V. — Room H (right; above the vestibule). On the right and exit walls: Mosaic fragments from the chapel of John VII. (705-707) in the old St. Peter's, part of which (e.g. the pope with the square nimbus) is quite free from restoration; also, Roman ornamental sculptures, which were used for the decoration of this chapel. The most noteworthy of the mosaics on the other walls are a head of an apostle (7th or 8th cent.) and a swan. — Room I. Right, Heads of SS. Peter and Paul (relics of a 14th cent. fresco); mosaic *Angel, probably from *Giotto's* Navicella (p. 334), damaged but unrestored; head of St. Peter, from a fresco by *Melozzo da Forlì*. In the centre of the room, Christ in the tomb, a late-Romanesque wood-carving. — Room L. Six paintings by *Andrea Sacchi* (St. Gregory, sketch for same, etc.) and other baroque altarpieces. — Room M. Further paintings from churches, including a 17th cent. oil-painting of the interior of St. Peter's (on the back-wall). — Room N. Old ground-plans and views in perspective of St. Peter's; modern model of old St. Peter's during the reign of Julius II. — Room O. Models for the sacristy (p. 336; 1715). — Room P. Models for scaffoldings.

C. The Vatican.

After the return from Avignon (p. 254) the Vatican became the permanent residence of the popes in place of the Lateran, which had been burned down (p. 327). *Nicholas V.* (1447-55), the humanist pope, resolved to build a new palace and to unite in it all the public offices and the cardinals' dwellings. On his death he left it almost complete, including the Appartamento Borgia (later so called, p. 348) and the Stanze afterwards painted by Raphael (p. 349). In 1473-81 the Sistine Chapel (p. 354) was erected by *Sixtus IV.*, and in 1486-1492 a Belvedere, or garden-house (p. 345), by *Innocent VIII.*, which Bramante, under *Julius II.* (1503-13), united with the palace by a great court (980 ft. long). The Logge round the Cortile di San Damaso were also built by Bramante. In 1540 *Paul III.* founded the Pauline Chapel (p. 356), and *Sixtus V.* (1585-90) the present library, which divided Bramante's large court into two parts (Cortile di Belvedere and Giardino della Pigna), and the present residence of the popes, which was completed by *Clement VIII.* (1592-1605). *Urban VIII.* (1623-44) began the Scala Regia (p. 339), later remodelled by Bernini; *Pius VI.* (1775-1800) erected the Sala a Croce Greca, the

Sala Rotonda, and the Sala delle Muse (pp. 341, 343), *Pius VII.* (1800-23) the Braccio Nuovo (p. 347), and *Pius IX.* (1846-78) closed the fourth side of the Cortile di San Damaso by replacing the open flight of steps by a covered marble staircase (Scala Pia). The palace now contains 20 courtyards, and about 1000 halls, chapels, and rooms. By far the greater part of it is occupied by collections and state apartments, a small portion only being reserved for the papal court. A law of March 13th, 1871, secures to the Vatican and the Lateran the privilege of exterritoriality.

The chief entrance to the Vatican, the *Portone di Bronzo*, at the end of the right colonnade of the Piazza of St. Peter (see p. 333), admits to the pope's private apartments and various offices (special permission necessary). Passing the Swiss guard, we traverse a corridor straight to the *Scala Regia*, remodelled by Bernini in 1663-66. By the arrangement of the decorations and by placing the columns at gradually decreasing distances from each other, advantage has been taken of the contraction of the space to produce an imposing perspective effect. The staircase on the right, the *Scala Pia*, leads to the Cortile di San Damaso.

The Papal Troops consist of the Guardia Nobile (64 Roman noblemen), the Guardia Svizzera (see above; 120 men, in a 16th cent. uniform), the Guardia Palatina (53 Roman citizens, who serve on special occasions), and the Gendarmeria Pontificia (70 Roman citizens).

The entrance to the Public Rooms of the Vatican (museums, library, Appartamento Borgia, Raphael's Stanze and Logge, Sistine Chapel, and gallery of tapestries) is on the W. side of the palace, 1/4 hr. from the Piazza San Pietro, and may be reached by cab (see p. 239). We pass to the left (comp. the plan, p. 333) of the steps outside St. Peter's, through the passage under the portico, leave the Campo Santo dei Tedeschi and the sacristy on our left, and round the back of the church to the *Cortile del Forno*, on the right of which another post of Swiss guards is stationed at the entrance to the palace. We continue straight ahead along the Vialone di Belvedere. The white door on the right admits to the picture-gallery; that at the end of the Vialone (marked 'Ingresso' on the plan) is the entrance to the other public rooms.

1. Picture Gallery.

Entrance, see above; times of adm., see p. 249; illustrated guide 10 *L*.

The picture-gallery *(Pinacoteca Vaticana)* was formed by Pius VII. of paintings restored by the French in 1815, most of which they had taken from churches. To this nucleus of fifty-six works of the 15-16th cent., which include several masterpieces, Pius X. added more than two hundred pictures from various papal collections. The gallery is to be transferred to a new building in the Vatican Gardens (p. 341) in order to make way for the extension

of the library (p. 347). The subject and artist's name are given in every case. — From the vestibule, where we take our tickets, we turn to the right.

Room I. By the window, paintings in the Byzantine style (15th-17th cent.). Right wall, 28. *Lippo Memmi,* Crucifixion; exit-wall, 68. *Lorenzo Monaco,* Life of St. Benedict. — Room II. Right, *Fra Angelico,* 115. Small Madonna with angels on a gold ground, 116. Miracles of St. Nicholas of Bari; *Melozzo da Forlì,* *141 H-141 P and 141 A-141 G. Fragments of frescoes from the apse of Santi Apostoli representing angels and heads of apostles (1478-80), *141. Fresco (1477; transferred to canvas) from the Vatican library, representing Sixtus IV. with Cardinal Giuliano della Rovere (Julius II.) and Pietro Riario, while the librarian Platina kneels before him; 145. *Francesco del Cossa,* Miracles of St. Hyacinth (predella). Exit-wall: 151. *Leonardo da Vinci,* St. Jerome, a sketch. — Room III. Right wall: 211. *Niccolò (Alunno) da Foligno,* Crucifixion; 214. *Pinturicchio,* Coronation of the Virgin; 212. *Niccolò da Foligno,* Coronation of the Virgin; 217. *Lo Spagna,* Adoration of the Child. Exit-wall: 220. *Perugino,* Resurrection (c. 1500), in which he is said to have been helped by his pupil Raphael (the young sleeping soldier to the right is supposed to be Raphael, the one fleeing to the left Perugino).

Room IV. Entrance-wall: *228. *Raphael,* Madonna di Foligno (1512), surpassing all his earlier oil-paintings; in the background the town of Foligno, into which a bomb falls; on the right, St. Jerome with Sigismondo Conti, secretary of Julius II., on the left SS. Francis of Assisi and John the Baptist. — Right wall: *Raphael,* *227. Faith, Hope, and Charity, the predella belonging to the Entombment in the Borghese Gallery (p. 261), in grisaille, and 225. Coronation of the Virgin, painted in 1503 at Perugia, with the Annunciation, Adoration of the Magi, and the Presentation on the predella (226); 224. *Perugino,* Madonna enthroned, with the patron saints of Perugia (1496); 230. *Giulio Romano,* Coronation of the Virgin (the lower half by Francesco Penni). — Narrow wall: *229. *Raphael,* The Transfiguration, his last important work (1517-20). The upper part is by Raphael's own hand: Christ hovering between Moses and Elias; Peter, James, and John prostrate on the ground, dazzled by His glory, and two deacons worshipping. The lower half, with the other disciples, to whom the possessed boy is brought, was executed by Penni and Romano in 1522.

We return through the vestibule into Room V. Entrance-wall: 232. *Bartolomeo Montagna* (?), Mary Magdalene anointing the Dead Christ; 233. *Carlo Crivelli,* Madonna; 239. *Titian,* Portrait of a doge, the ugly face full of individuality. Left wall: 234. *Crivelli,* The Dead Christ, Madonna, SS. John and Mary Magdalene. Exit-wall: *238. *Titian,* Madonna in glory, with SS. Catherine, Nicholas,

Peter, Anthony, Francis, and Sebastian, painted in 1523, remarkable for its colouring and loftiness of conception.

Room VI. Paintings of the 16-17th centuries. Entrance-wall: *245. *Caravaggio,* Entombment, one of the most important works of the naturalistic school. Left wall: 251. *Andrea Sacchi,* Vision of St. Romuald; 252. *Baroccio,* Annunciation; 259. *Guido Reni,* Madonna with SS. Thomas Aquinas and Jerome; 258. *Guercino,* Christ and the doubting St. Thomas. Exit-wall: *262. *Domenichino,* Communion of St. Jerome. Window-wall: 253. *Baroccio,* Rest on the flight into Egypt.

Room VII. Foreigners. Above the door, 267. *Murillo,* Adoration of the Shepherds; 265. *N. Poussin,* Martyrdom of St. Erasmus. Left wall: 266. *Murillo,* Mystic marriage of St. Catherine. Back-wall: 275. *Sir Thomas Lawrence,* Portrait of George IV.

2. Collection of Antiquities.

Entrance, see p. 339; times of adm., see p. 249. We are handed two tickets, one for the museums and library, the other for the Sistine Chapel, Raphael's Stanze and Logge, the Chapel of Nicholas V., the tapestry gallery, and the Appartamento Borgia, all adjoining each other and open at the same hours. Illustrated guide for the sculptures 15 *L.* — Lavatory adjoining the Sala degli Animali (see the plan, p. 342).

The door on the left of the vestibule (ticket-office) leads into the **Vatican Gardens** (accessible by special permission on week-day mornings; for information apply to the Swiss guards at the Cortile del Forno). They were laid out in the style of the 16th cent. and afford beautiful views of the dome of St. Peter's, etc. On an eminence to the left of the formal rectangular garden is the *Casino del Papa,* an elegant Renaissance structure with a gorgeous interior decoration, built by Pirro Ligorio for Pius IV. in 1558-62.

The Vatican ****Collection of Antiquities,** the largest in the world, dates from the Renaissance period, when it was begun in the Belvedere (p. 338). Clement XIV. (Ganganelli, 1769-74) next resolved to form a larger collection, and after him and his successor Pius VI. it was named the Museo Pio-Clementino. Pius VII. added the Museo Chiaramonti and the Braccio Nuovo, and Gregory XVI. the Egyptian and Etruscan Museums. — From the vestibule (see above) we ascend to the right and, opposite the entrance to the library (p. 347), mount the first flight of the staircase, which is embellished with antique columns from Prænestе.

Museo Pio-Clementino. — I. Sala a Croce Greca (comp. the plan, p. 342). On the floor are three ancient *Mosaics:* by the stairs, between the two sphinxes, Flower-basket from Roma Vecchia (p. 367); in the centre, Bust of Pallas; at the entrance to the next room (Sala Rotonda, p. 343), Bacchus. The chief sculptures are: 566 (left), porphyry *Sarcophagus of Constantia,* a daughter of Constantine the Great, from her tomb, afterwards the church of Santa Costanza (p. 265); it is adorned with reliefs of vintage scenes; 589 (right), porphyry *Sarcophagus of St. Helena,* mother of Constantine, from

her tomb (p. 370). By the stairs, to the right, 600. Recumbent river-god, said to have been restored by Michelangelo.

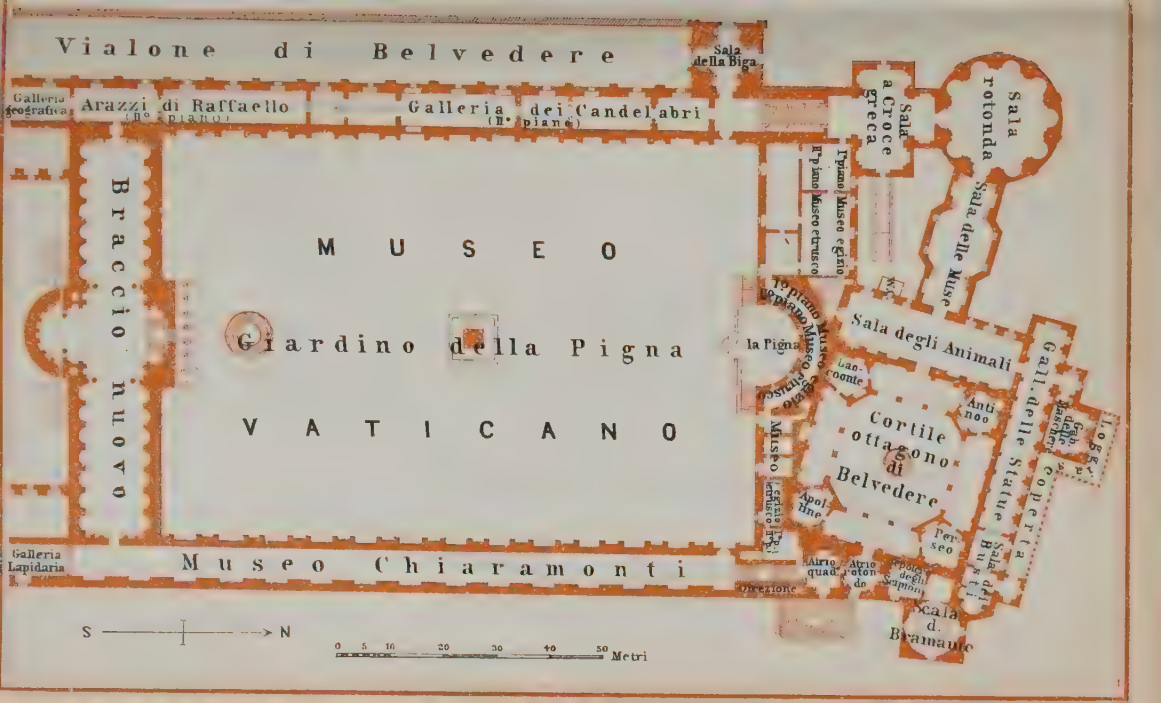
The **Egyptian Museum** (*Museo Egizio;* entrance opposite the last-named statue) chiefly contains sculptures of the later period. Most of the exhibits were found in and near Rome, having been imported during the imperial epoch or made at Rome in the Egyptian style.

We now ascend the second flight of the staircase (comp. p. 341). At the top, on the right and left, are reliefs of satyrs and griffins (table-supports). We turn to the right.

II. Sala della Biga, a circular domed hall. In the centre, *623. *Biga,* or two-horse chariot, from which the saloon derives its name; the body of the chariot, richly adorned with foliage, which was used for centuries as an episcopal throne in San Marco (p. 283), and part of the right horse are alone ancient. *608. *Bearded Bacchus,* inscribed 'Sardanapallos'; 612. Roman sacrificing; *615 *Discobolus,* a replica of the statue mentioned on p. 299; 616. Statue of Hermes with a portrait-head from another work; *618. *Discobolus,* after Myron (the original was of bronze; head modern and wrongly placed; it should be turned to the right; comp. p. 271). — On leaving the Sala della Biga, we turn to the right.

III. Galleria dei Candelabri. The ceiling-paintings, by L. Seitz and D. Torti (1883-87), consist partly of incidents in the pontificate of Leo XIII., partly of allegorical scenes (Apotheosis of St. Thomas Aquinas; Arts and Sciences under the patronage of the Church). Section I: to the right of the entrance, 19. Boy stooping (as if aiming at scattered nuts); to the left, 52. Sleeping satyr, in basalt. — Section II: to the right, 74. Fountain-figure of Pan extracting a thorn from the foot of a satyr; 81. Diana of Ephesus, from Hadrian's Villa; 83. Sarcophagus, with the murder of Ægisthens and Clytemnestra by Orestes; 118a. *Ganymede* carried off by the eagle, a copy of a famous work by Leochares. — Section III: to the right (between a modern and an antique puteal), 134b. Archaic figure of a god. — Section IV: to the right, 173. Sarcophagus with Bacchus and Ariadne; 177. Old fisherman; 184. *Patron Goddess of Antioch,* after Eutychides; 187. Candelabrum, with Hercules stealing the tripod (Hercules, Apollo, priest); to the left, 204. Sarcophagus, with the children of Niobe. — Section V: to the right, *222. *Girl Racing,* after a bronze of the 5th cent. B.C. (p. 252). — Section VI: to the right, 253. Sarcophagus, with Diana and Endymion; 253c. Female statuette; 257. Ganymede; to the left, 269. Sarcophagus, with the rape of the daughters of Leucippus by the Dioscuri. Upon the last: *269c. *Statuette of a Persian Combatant,* a copy of a bronze belonging to the trophy of King Attalus at Athens. — The next gallery contains Raphael's tapestries (p. 357).

Opposite the entrance to the Galleria dei Candelabri the third flight of the staircase (comp. p. 341) ascends to the Etruscan Museum. On the landing in front: * *Venus,* the best existing copy of the Cnidian Venus of Praxiteles.


Vialone di Belvedere
Sala della Biga
Galleria geografica
Arazzi di Raffaello (1° piano)
Galleria dei Candelabri (1° piano)
Sala a Croce greca
Sala rotonda
Sala delle Muse
Primo Museo egizio
1° piano Museo etrusco
Braccio nuovo
M U S E O
Giardino della Pigna
V A T I C A N O
1° piano Museo egizio
la Pigna
Sala degli Animali
Museo etrusco
Museo Gregoriano Etrusco
Museo Gregoriano Egizio
Cortile ottagono di Belvedere
Antinoo
Gall. delle Statue
Gall. delle Carte geografiche
Loggia scoperta
Apollino
Perseo
Galleria Lapidaria
Museo Chiaramonti
Atrio quadrato
Atrio ottagono
Portone degli Svizzeri
Direzione
Scala di Bramante
S
N
0 5 10 20 30 40 50 Metri

0 5 10 20 30 40 50 Metri
S N
Cortile del Forno
Sala d' Udienza
Pitture moderne
Gall. geogr.
Cappella Sistina
Cortile della Sentinella
Pitture moderne
Pitture moderne
Scala reg. Sala regia
Cortile del Portoncino di Ferro
Sala dell' immacolata
Cortile di Belvedere
Sala regia
Stanza dell' Incendio
Stanze di Raffaello
St. della Segnatura
Cortile d. Pappagallo
St. d'Eliodoro
Sala Ducale
Capp. d'Urb.
Sala di Costantino
Cortile del Maresciallo
Loggie di Raffaello
Cortile di S. Damaso

The **Museo Etrusco Gregoriano,** rearranged in 1926, contains in its eight rooms (see the plan, p. 342) a large number of antiquities excavated chiefly in 1828-36 at Vulci, Tuscania, Chiusi, and other Etruscan towns. — Room I. Sarcophagi. — Room II contains numerous objects from the Regulini-Galassi tomb at Cerveteri (7th cent. B.C.; p. 213), which exemplify the skill and taste in workmanship attained by the splendour-loving Etruscan. They include round shields, warming-pans, silver dishes, gold ornaments, and vases. By the middle of the rear wall are reconstructions of a throne and chariot (the bronze mountings only are antique). — Passing by the left of the chariot, we traverse a passage to the left to Room III. Etruscan and Roman bronzes, goldsmith's works, domestic utensils, etc. — Room IV. Cinerary urns; decorative terracotta plaques and glass vessels; votive heads of the 6th-1st cent., including a portrait of an old man (glass-case G, above, in the centre) and a bust of a young woman (by the window). — Coming back to Room I, we turn to the left into Rooms V-VIII, which contain the *Collection of Vases. They are mostly of Greek origin, the earlier examples (8-5th cent.) having black figures on a light ground, the later (end of the 6th-4th cent.) with red figures on a black ground. In Etruria itself potteries are proved to have existed at Vulci, Chiusi, and Volterra. — Room V. Isolated in the centre: Achilles and Ajax playing at draughts (with the name of the potter Exekias); in glass-case E, below, prize amphoræ of the Panathenaic festival at Athens. — Room VI. By the window: Vase with whitish ground and coloured designs representing the delivery of the infant Bacchus to Silenus. The glass-cases contain excellent red-figured vases and delicately painted drinking-bowls; note especially in case K: below, Achilles; next to it, Hector parting from Priam and Hecuba; in the centre, Apollo sailing across the sea. — Room VII (semicircular corridor). In the niche, on the left, Apulian amphoræ of the 4th-3rd cent.; in glass-case R, richly decorated Apulian amphoræ. — Room VIII. Cinerary urn, with the dying Adonis. By the wall, copies of paintings from a tomb at Vulci.

We descend the staircase and traverse the Sala a Croce Greca.

IV. Sala Rotonda. On the floor is a large *Mosaic,* with Nereids, Tritons, Centaurs, and masks; in the centre a magnificent basin of porphyry. Right and left of the entrance: 554. Julia Domna, wife of Septimius Severus; 553. Plotina, wife of Trajan. Then, to the left, 552. *Juno Sospita,* from Lanuvium, a copy made in the age of the Antonines from an ancient Latin image; 551. Claudius; 550. Claudius as Jupiter; 549. Serapis; 548. Nerva; 547. Sea-god; *546. So-called *Barberini Juno;* 545. Bust of Antinous; 544. Hercules, a colossal statue in gilded bronze, found near the theatre of Pompey (p. 291); 543. Colossal head of Hadrian (from his mausoleum, p. 331); 542. Female statue, restored as Ceres; 541. Faustina, wife of Antoninus Pius; 540. *Antinous* as Bacchus (drapery modern); *539. *Bust of Zeus from Otricoli,* the finest and most famous in existence, formerly regarded as a copy of the Zeus of Phidias at Olympia, but more probably related to the religious image made by Apollonius for the temple of Jupiter on the Capitol after models of the 4th cent. B.C.; 556. Pertinax; 555. Genius of Augustus.

V. Sala delle Muse. Here, besides the statues which give the room its name, is a series of portrait-hermæ. In the ante-room (left), *525. *Pericles;* 523. Aspasia; (right) 528. Bias, the pessimist of the Seven Sages; 531. Periander of Corinth. — In the grand octagonal Sala we note, in the centre of the right wall: 516. *Apollo*

Musagetes, in a long robe, with an air of poetic rapture. To the left of the Apollo: 517. *Terpsichore;* right, 515. *Calliope;* 511. *Erato.* On the other side: 499. *Melpomene;* *503. *Thalia;* 505. *Clio;* *508. *Polyhymnia;* 504 (between 503 and 505), Female statue, restored as Urania; on the right of the exit, 520. Nymph, restored as Euterpe.—Among the Muses are placed other portrait-hermæ: to the left, 509. Hermarchus, pupil of Epicurus; 507. Antisthenes the Cynic; 506. Demosthenes; 502. Æschines; 498. Epicurus; to the right, 518. Herma-bust of a general, after an original of the 4th cent. B.C.; 519. Plato (not Zeno).—The room on the other side of the hall is an ante-room to the Sala degli Animali. On the right, 496. Sophocles as an old man; on the left, 492. Herma of Sophocles, with a fragmentary inscription, which gave a clue to the statue in the Lateran Museum (p. 328); 490. Diogenes (?).

VI. Sala degli Animali. Animal-pieces, in white and coloured marble, most of them much restored. Ancient mosaics on the floor. In the right section, 210. Statue of *Meleager*, a smooth work of the imperial period.

VII. Galleria delle Statue. Right of the entrance: 250. *Thanatos*, god of death, known also as the Amore Vaticano or the Eros of Centocelle, with traces of wings on the back (comp. p. 403); 253. *Triton;* 255. Paris; 260. Greek votive relief, dedicated to the gods of healing; 261. *Penelope* (?), on the pedestal a relief of Bacchus and Ariadne; *264. *Apollo Sauroctonus*, watching a lizard, after a bronze statue by Praxiteles; *265. *Amazon;* 267. Drunken satyr; *271, 390 (on either side of the entrance to the room of the busts), *Posidippus*, author of comedies, and so-called *Menander*, two admirable portrait-statues in Pentelic marble.—Window-wall, beyond the Menander: 392. Septimius Severus; 393. *Suppliant seated on an Altar* (original in the Palazzo Barberini, p. 264); 394. Neptune; 395. Apollo Citharœdus; 396. Wounded Adonis; 398. Macrinus, successor of Caracalla; 399. Æsculapius and Hygieia; 401. Fragment from the group of Niobe (p. 184); 405. So-called *Danaid*, more probably a water-carrier; 406. Copy of the Satyr of Praxiteles.—In the ante-room of the Gabinetto delle Maschere (p. 345): *Greek Stele* (Athlete with attendant).—End-wall: *414. *Sleeping Ariadne;* below it, Sarcophagus with the battle of the giants. At the sides, *412, 413. The *Barberini Candelabra*, the largest and finest in existence, each with three reliefs: (l.) Jupiter, Juno, Mercury; (r.) Mars, Minerva, Venus. 416. Relief, Forsaken Ariadne, similar in attitude to the above-mentioned statue (No. 414).

VIII. Sala dei Busti. 1st Section. Right, 277. Nero as Apollo Citharœdus, with laurel wreath; *273. *Young Augustus.* Above, in the right corner, 292. Caracalla. On the left, *388. Roman man and woman, tomb-relief. In the centre, Column with three Horæ.—2nd Section. Above, on the right, 298. Serapis, in basalt; below,

307. Saturn; 311. Head of Menelaus, from the group of Menelaus with the body of Patroclus, a duplicate of the Pasquino group (see p. 290). The legs (384 b, by the window of the first section, on the left) were found beside this head. In the niche on the left: 352. Woman praying, so-called Pietà; under it, 353. Sarcophagus, with Prometheus and the Fates; to the left, 357. Antinous; 363. *Hera.* — 3rd Section. In the central niche: 326. *Zeus.* — We turn back through the Galleria delle Statue.

IX. Gabinetto delle Maschere, so called from the masks on the mosaic with a modern border on the floor. Right of the entrance: 425. *Dancing Girl,* in Pentelic marble; 427. Crouching Venus in the bath; above, 428. Greek votive relief. Entrance-wall and opposite: Four reliefs of the exploits of Hercules; 432. Satyr, in rosso antico, replica in the Capitoline Museum (p. 296); 433. Venus drying her hair. Window-wall: Bathing-chair, 435. Fine basin, both of rosso antico. Entrance-wall: 443. *Apollo.* — We return to the Sala degli Animali and turn to the left.

X. Cortile Ottagono or Cortile del Belvedere (comp. the plan, p. 342), originally a courtyard belonging to the Belvedere (p. 338). The entrance is flanked by two seated hounds. Above the arcades are antique masks, and by the walls sarcophagi and statues. — The first corner-cabinet, on the right of the entrance, contains: **74. The famous group of *Laocoon* with his two sons, strangled by serpents by command of the offended Apollo, once in the palace of Titus. It was discovered in 1506, and was called by Michelangelo a marvel of art. According to Pliny it was executed by the three Rhodians Agesander, Polydorus, and Athenodorus. The work dates from the 1st cent. B.C.; the three uplifted arms have been wrongly restored; that of the father was bent towards his head. — Then, in the arcade: 81. Roman sacrificial procession from the Ara Pacis (p. 269). In the niche: *37. *Daughter of Niobe,* a Greek original belonging to the group mentioned on pp. 252, 184. — Second corner-cabinet: **92. *Apollo Belvedere,* after a bronze original of the 4th cent. (probably by Leochares); in his left hand he held his bow with a menacing air, in his right a laurel branch. On the left: 94. Relief, Women leading a bull to sacrifice (the left half is modern). — Above the exit-door, outside, Bacchic Procession, a Greek relief. In the arcade: 28. Sarcophagus with lions' heads, satyrs, and Bacchantes. — Third corner-cabinet: Perseus, and the Pugilists, by Canova, placed here in 1811, when the chief treasures of the collection were removed to Paris. — In the arcade, above, on the right, 38. Relief of Diana and Hecate fighting with Giants. — Fourth corner-cabinet: *53. *Mercury,* formerly called the Belvedere Antinous, after a Greek original (probably by Praxiteles) of the 2nd half of the 4th century. Opposite, **67. *Apoxyomenos* (scraper), an athlete cleaning his right arm from the dust of the palæstra with a scraping-iron,

after Lysippus (fingers of the right hand, holding a die, wrongly restored). — In the arcade: 61. Sarcophagus, Nereids with the arms of Achilles; upon it, Torso of a Nereid.

XI. Vestibule of the Belvedere (comp. the plan, p. 342). The first of its three sections is the Atrio Rotondo. In the centre a marble (pavonazzetto) basin; in the niches interesting fragments; fine view of the Pincio with the Sabine Mts. in the distance. — To the left is the Atrio degli Scipioni. In the centre, *Sarcophagus of L. Cornelius Scipio Barbatus,* great-grandfather of the great Africanus, and consul in 298 B.C., in peperino, with an inscription in Saturnine verse, recording his merits and exploits; found in 1780 on the Via Appia (see p. 324). The custodian opens the door leading to Bramante's *Spiral Staircase.* — We return through the Atrio Rotondo to the Atrio Quadrato. In the centre, *3. *Belvedere Torso,* executed, according to the inscription, by Apollonius of Athens (1st cent. B.C.; p. 270). Formerly supposed to represent Hercules, it is now taken for the pugilist Amycus, in a seated position, half facing his opponent Polydeuces. By the window: 44. So-called Ara Casali, with reliefs relating to the fall of Troy and the origin of Rome.

Next comes the **Museo Chiaramonti,** a corridor 330 ft. long, divided into thirty sections with Roman numerals. The entrance was formerly at the opposite end. Section XXX: 179. Sarcophagus, with the story of Alcestis. — XXIX. Left, 704. Ulysses handing the goblet to Polyphemus; 698. Cicero. — XXVIII. Left, 682. Colossal statue of Antoninus Pius. — XXVII. Left, above, 644. Dancing women, relief. — XXVI. Left, 636. Hercules and Telephus. — XXV. Left, 607. *Head of Neptune;* above, 593, 596, 594. Greek reliefs. — XXIV. Left, 587. Ganymede. — XXI. Left, 513 A. Head of Venus. — XX. Right, 497. Representation of a mill; left, 495. *Cupid* bending his bow; 494. *Tiberius,* a colossal sitting figure. — XIX. 465. Fragment of a relief, so-called *Mourning Penelope.* — XVII. Left, 423. Bust of a boy; 422. Demosthenes; 420. Head of Vulcan. — XVI. Left, 400. Tiberius sitting. — XV. Left, 372 A. Greek relief with fragment of a rider; above, 360. Archaic relief of three draped Graces (Charites), copy of a famous antique popularly ascribed to the philosopher Socrates. — XIII. Left, above, 300. Fragment of a shield with four Amazons, copy of the shield of Athena Parthenos by Phidias. — XI. Right, 287 a. Greek bearded head (5th cent. B.C.). — X. Left, 241. Goddess nursing a child. — IX. Right, 229. Two *Heads of Silenus* as a double herma; left, on No. 198, Torso of a statue of Hera; above, 186. Greek equestrian relief. — VIII. Left, 197. Head of Athena, with modern eyes; right, 244. Colossal mask of Oceanus, used as a fountain-spout. — VII. Left, 144. Bearded Bacchus. — VI. Left, 122. Diana (the head belongs to another work), a Greek original of the school of Lysippus. —

III. Right, 55. Torso of Hebe. — I. Right, 13. Winter; left, 6. Autumn. — To the right is the entrance to the Braccio Nuovo (see below).

The S. half of the corridor, shut off from the Museo Chiaramonti, contains the **Galleria Lapidaria**, a collection of over 5000 heathen and early-Christian inscriptions, etc. (special permission necessary).

The **Braccio Nuovo** ('New Wing'; comp. the plan, p. 342), a hall 230 ft. long, with barrel-vaulting borne by fourteen antique columns, was erected by Pius VII. in 1817-21. — Right, 5. *Caryatid*, an antique copy of one of the Caryatids of the Erechtheum at Athens, said to have been restored by Thorwaldsen; 11. Silenus with the infant Bacchus; *14. *Augustus*, a statue with traces of painting, found near Prima Porta in the villa of Livia, the emperor's wife. On the floor in front, a mosaic: Ulysses with Nereids and Scylla. 23. So-called *Pudicitia*, head and right hand modern; 26. Titus; 27. Medusa; 39. Black basalt vase, with masks; 41. Apollo Citharœdus; 50. Diana beholding the sleeping Endymion; 60. So-called Sulla. — A passage has been recently opened here, leading to the library (see below), whence we may turn to the left to the Appartamento Borgia, Raphael's Stanze, and the Sistine Chapel (see p. 348). — Back, by the second side-wall: *62. *Demosthenes*, after Polyeuctos (c. 280 B.C.); 72. Ptolemæus, the last king of Numidia and Mauretania (A.D. 21-40); *71. *Wounded Amazon Resting*, after Cresilas, arms and feet restored by Thorwaldsen; 81. Hadrian; 86. Fortuna with cornucopia and oar; 92. Artemis; *109. *Colossal Group of the Nile*, surrounded by sixteen playing children (mostly restored), symbolic of the sixteen cubits by which the river rises; on the back and sides of the plinth are humorous scenes of a battle of the pygmies with crocodiles and hippopotami. In the semicircular space behind: 101. Athlete. By the side-wall, farther on: 111. Julia, daughter of Titus; *112. Head of a young goddess (so-called *Juno Pentini*); *114. So-called *Minerva Giustiniani;* 118. Barbarian; 120. *Resting Satyr*, after Praxiteles (for a better copy, see p. 295); 123. Fine statue of an *Athlete*, with the head of Lucius Verus from another statue; *126. *Doryphorus*, after Polycletus (p. 252); 127. Barbarian; 132. *Mercury* (head from another figure).

3. Library. Appartamento Borgia.

Adm., see p. 249; plan, see p. 333.

The library is now usually entered from the Braccio Nuovo (see above), but its main entrance is opposite the staircase leading to the Museo Pio-Clementino (p. 341).

The **Library** (Biblioteca Apostolica Vaticana; comp. p. 245) was founded by Nicholas V. about 1450, rearranged by Sixtus IV. in 1475, and established in its present building by Sixtus V. in 1588. The *Archives* are much older, having been mentioned as early as the 4th century. Visitors are admitted to the library only. It now

contains about 500,000 vols. and 50,000 MSS. The rooms are also adorned with a few ancient sculptures and paintings (Museo Profano) and Christian antiquities (Museo Sacro).

We mention only the most important exhibits, commencing from the main entrance (see p. 347). Museo Profano. 1st Section. On the right, bronze head of Augustus; in the 3rd wall-case, below and to the right, face and part of an arm from a Greek ivory statue. — Beyond the Braccio Nuovo (p. 347) we pass into the Sala Sistina or Salone, which was embellished in the pontificate of Sixtus V. with scenes from his life and with views of his buildings; it contains **Manuscripts* of the 4-16th cent., several of which are illuminated; also numerous gifts presented to the popes by foreign potentates. — The Museo Sacro, at the S. end of the long corridor, comprises reliquaries, church plate, ivories, old textiles, enamels, and glass inlaid with gold leaf. The room on the right of the next section of the corridor (above the carriage entrance in the Vialone di Belvedere) contains Antique Frescoes, particularly illustrations of the Odyssey, and the so-called **Aldobrandine Nuptials*, one of the finest ancient frescoes in existence, executed in the Augustan period, probably from a Greek original of the 4th cent. B.C.

From the Museo Sacro we follow the route indicated by the notice-boards, through a room containing addresses received by the popes, and down five steps.

The ***Appartamento Borgia**, a series of lofty vaulted chambers built by Nicholas V. (see p. 338), was decorated, under Alexander VI., by *Pinturicchio* in 1492-95 with brilliantly coloured frescoes. They continued to be occupied as living-rooms and were afterwards incorporated in the library until Leo XIII. caused them to be judiciously restored by Ludwig Seitz in 1889-97 as a striking memorial of the art of the 15th century. The majolica pavement has been restored in accordance with the original remains.

I. Room of the Sibyls and II. Room of the Credo are in the *Torre Borgia*, which was added to the palace by Alexander VI. The ceiling-paintings are of the school of Pinturicchio. The mural decorations on painted canvas are nearly all modern. — We descend seven steps. — III. Room of the Seven Liberal Arts, with allegories by *Pinturicchio* and his pupils. — IV. Room of the Lives of the Saints. Frescoes by *Pinturicchio*. On the back-wall: St. Catherine of Alexandria (with the features of Lucrezia Borgia) disputing before Emp. Maximianus. Exit-wall: Legends of St. Susanna, on the left, and of St. Barbara, on the right. Entrance-wall: on the left, SS. Paul and Anthony, the hermits; on the right, the Visitation. Window-wall: Martyrdom of St. Sebastian. Above the exit: Medallion of the Madonna. — V. Room of the Church Festivals, with frescoes mostly of the school of *Pinturicchio:* Annunciation, Nativity, Adoration of the Magi, Resurrection (on the left,

Alexander VI. kneeling), Ascension, Descent of the Holy Ghost, Assumption. On the ceiling are medallions with prophets. — VI. Room of the Popes, with a collection of weapons. The stucco and frescoes are by *Giovanni da Udine* and *Perin del Vaga*. The tapestry depicts the myth of Cephalus and Procris.

Returning to the Room of the Sibyls we ascend the staircase (in the left corner; 50 steps) to the Stanze of Raphael.

4. Raphael's Stanze and Logge. Sistine Chapel. Raphael's Tapestries.

Adm., see p. 249; plan, see p. 343.

****Raphael's Stanze,** a series of three rooms and a hall, on the second floor of the palace built by Nicholas V. (p. 338), belonged to the dwelling occupied by Julius II and his successors from 1507 down to about the end of the century. Julius II. originally intended these rooms to be decorated by Perugino, Sodoma, and other painters of Umbria and Siena. These were joined in 1508 by *Raphael,* then twenty-five years of age, who soon so greatly surpassed all his fellows that the pope entrusted the work to him exclusively, and ordered several paintings of the others to be obliterated. Raphael began with the Stanza della Segnatura; in the Stanza d'Eliodoro and Stanza dell' Incendio he was aided by his pupils. The frescoes of the last room were executed after his death (1520). — The staircase leading up from the Appartamento Borgia (see above) and the way hither from the Galleria dei Candelabri (comp. p. 342) converge at the Stanza dell' Incendio, which we now enter.

I. Stanza dell' Incendio. The ceiling-paintings (Glorification of the Trinity) are a relic of Perugino's work (1508). The mural paintings, executed in 1514-17 from designs by Raphael, are scenes from the time of Leo III. and Leo IV.

1. Over the window: *Oath of Leo III.,* before Charlemagne (with the gold chain), rebutting the accusations against him, painted by Perin del Vaga.

2. To the right, on the exit-wall: *Victory of Leo IV. over the Saracens* at Ostia, executed by Giulio Romano. The pope, bearing the features of Leo X., is accompanied by Cardinal Giulio de' Medici (Clement VII.), Cardinal Bibbiena, and others. — Below: Ferdinand the Catholic and Emp. Lothaire.

*3. The *Incendio del Borgo,* which gives its name to the room, probably executed by Francesco Penni alone, is the most realistic genre scene in the series. Raphael has here performed the difficult task of painting a miracle. The legend is that a fire in the Borgo (p. 330) was extinguished by the sign of the cross made by Leo IV. from the loggia of St. Peter's. Raphael places the worker of the miracle in the background, and in the foreground exhibits the terrors

of the conflagration, the attempts at rescue, the horror of the women, and the heroism of a son carrying his aged father on his back and accompanied by his boy (drawn from the story of Æneas, Anchises, and Ascanius in Virgil). The old façade of St. Peter's represented here still existed in Raphael's time. — Below: Godfrey de Bouillon and Aistulf.

4. *Coronation of Charlemagne* in the old church of St. Peter. Leo III. has the features of Leo X., and the emperor those of Francis I. of France. — Below: Charlemagne.

II. The *Stanza della Segnatura derives its name from the signing of pardons, the granting of which was discussed here every Thursday under the presidency of the pope. The frescoes were painted by Raphael in 1509-1511. — Ceiling-paintings: 1. *Theology* ('divinarum rerum notitia'), a figure among clouds, in her left hand a book, with her right pointing down to the heavenly vision in the Disputa beneath; adjacent, on the left, the Fall of man. 2. *Poetry* ('numine afflatur'), crowned with laurels, on a marble seat, with book and lyre; adjoining it, the Flaying of Marsyas. 3. *Philosophy* ('causarum cognitio'), with a diadem, two books (natural and moral science), and a robe typifying the four elements; adjoining it, Astronomy. 4. *Justice* ('jus suum unicuique tribuit'), with crown, sword, and scales; adjacent, Solomon's Judgment.

Mural paintings: 1 (under the Theology), The so-called *Disputa*, a glorification of the Christian faith. The congregation gathered round the altar, full of religious emotion, sees heaven open, revealing Christ enthroned between the Madonna and the Baptist, while above Him is the half-figure of God the Father, and below the symbol of the Holy Ghost (a dove), on each side of which are two cherubim holding the books of the gospel. A choir of angels forms the background. Angels also bear the clouds, on which, below the central group, sit the heroes of the Old and the New Testament: on the left, St. Peter, Adam, St. John the Evangelist, David, St. Lawrence, and a half-concealed figure (Jeremiah?); on the right, St. Paul, Abraham, St. James, Moses, St. Stephen, and an armed hero of the Old Testament. In the lower half the four Fathers of the Church, sitting next the altar: on the left SS. Gregory and Jerome; on the right SS. Augustine and Ambrose, surrounded by the faithful.

From an early period attempts have been made to attach historical names to the other figures. A man in antique costume beside St. Ambrose, pointing towards heaven, is said to stand for Petrus Lombardus; the monk behind St. Augustine for St. Thomas Aquinas; the cardinal for St. Bonaventure; and the two popes for Sixtus IV. and Innocent III. Furthest to the left, in the background, is Fra Angelico da Fiesole; on the right side is the laurel-crowned profile of Dante, and, separated from Dante by an old man, appears the head of Savonarola.

In the space below the picture (added by Perin del Vaga under Paul III.), from left to right: Heathen sacrifice; St. Augustine

finds a child attempting to empty the sea; the Cumæan Sibyl showing the Madonna to Augustus; allegorical figure of the Knowledge of divine things.

2. Under the Poetry: The *Parnassus* (to the right of the Disputa), wonderfully adapted to the unfavourable space. Apollo sits under laurels playing the violin. Around him are grouped the nine Muses. On the left is the noble figure of the blind Homer. Near him are Dante and Virgil. In the foremost group Petrarch and Sappho are recognizable; the front figures in the opposite group are Pindar and Horace. — Below, in grisaille: on the left, Alexander the Great causes Homer's poems to be placed in the grave of Achilles; on the right, Augustus saves Virgil's Æneid from being burned.

3. Under the Philosophy: The so-called *School of Athens*, companion to the Disputa in situation and in subject. There we see a congregation of believers, here an assembly of scholars. A flight of steps leads to an open colonnade, crowned with a dome at the back. Statues of gods adorn the niches, on the left Apollo, on the right Minerva. In the centre, approaching the steps, are Plato and Aristotle, princes in the realm of thought specially revered by the Renaissance, attended by a numerous train. In the foreground, in contrast to the pure philosophers, is a throng of masters of the empirical sciences, of geometry, arithmetic, astronomy, and music. Among the philosophers, besides Plato and Aristotle, we recognize the bald Socrates (above, to the left), and in the young warrior at his side Alcibiades or Xenophon; on the steps lies Diogenes; then, in the foremost group, on the right, Zoroaster, with the globe, and on the left Ptolemy (with a crown, having been mistaken for one of the kings of that name). The handsome youth in the front group, to the left, is said to bear the features of Francesco Maria della Rovere, Duke of Urbino; the geometer with the compasses, to the right, is a portrait of Bramante. We also see Raphael himself (in the corner to the right), with Sodoma. — Below, in shades of brown, by Perin del Vaga (from left to right): Allegorical figure of Philosophy; Magi conversing about the heavenly bodies; Siege of Syracuse; Death of Archimedes.

4. Under the Justice, over the window, the three cardinal virtues: Prudence with double visage looking to the future and the past; right, Temperance; left, Fortitude. Below, at the sides of the window, the *Glorification of Canon and Civil Law.* On the right: Gregory IX. (with the features of Julius II.) presents the Decretals to a jurist (with many portraits around: to the left in front Cardinal de' Medici, afterwards Leo X.). Below (by Perin del Vaga): Moses brings the tables of the Law to the Israelites. — On the left: Tribonian presents the Pandects to Emp. Justinian. Below: Solon's address to the Athenian people (?).

III. The Stanza d'Eliodoro was painted in 1512-14, almost wholly by Raphael. The ceiling-paintings (sadly damaged) from

the Old Testament (Jehovah appears to Noah, Jacob's Vision, Moses at the burning bush, Sacrifice of Isaac) are by Peruzzi, who at first was probably entrusted with the entire decoration of the Stanze.

The mural paintings, after the first of which the saloon is named, depict the political and ecclesiastical triumphs of Julius II. — 1. Below the Moses: *Expulsion of Heliodorus* from the Temple at Jerusalem by a heavenly horseman (Maccabees ii, 3), an allusion to the deliverance of the Papal States from their enemies. On the right, Heliodorus lies on the ground; one of his companions tries to defend himself, a second shouts, a third is securing his booty; in the background the high-priest praying; to the left in the foreground women and children, and also Pope Julius II. on his chair (the foremost bearer is the engraver Marcantonio Raimondi; the young man at his side is probably Raphael in the costume of a papal brief-writer).

Below the Sacrifice of Isaac: 2. The *Mass of Bolsena,* in respect of composition and colouring one of Raphael's finest works. An unbelieving priest is convinced of the doctrine of transubstantiation by the bleeding of the host (comp. p. 232), an allusion to the infallibility of the church. Below: women and children. Opposite the priest: Julius II. and retinue.

Below Noah: 3. *Attila repulsed from Rome by Leo I.,* an allusion to the retreat of the French from Italy in 1512. The pope, with the features of Leo X., rides on a white mule, around him his cardinals and suite on horseback. Above him SS. Peter and Paul enveloped in dazzling light, visible only to Attila and his host, who are struck with terror at the apparition.

Below Jacob's Vision: 4. The *Deliverance of St. Peter,* in three sections. Over the window, St. Peter in the dungeon between the watchmen is awoke by the angel; right, he is led away; left, the watchmen awake.

The caryatids in grisaille, below, and the paintings in different shades of brown between them, are symbolical of a life of peace.

IV. The frescoes in the Sala di Costantino were partly executed from Raphael's drawings, chiefly by *Giulio Romano* (p. 349).

1. *Battle of Constantine* against Maxentius near the Ponte Molle (p. 364): the emperor advancing victoriously, behind him flags with the cross, Maxentius sinking in the river, flight and defeat on all sides. — On the left: Sylvester I. between Faith and Religion. On the right: Urban I. between Justice and Charity.

2. *Baptism of Constantine* by Sylvester I. (with the features of Clement VII.), painted by Francesco Penni. — On the left: Damasus I. between Prudence and Peace. On the right: Leo I. between Innocence and Truth.

3 (window-wall), *Rome ceded by Constantine to Sylvester I.,* painted by Raffaello dal Colle. — On the left: Sylvester with Fortitude. On the right: Gregory VII. (?) with Power (?).

4. *Constantine's Address* to his warriors regarding the victorious omen of the Cross (see p. 364). — On the left side is St. Peter between the Church and Eternity. On the right, Clement I. between Moderation and Urbanity. — The scenes below, from the life of Constantine, were designed by Giulio Romano.

The ceiling, completed under Sixtus V., shows the triumph of Christianity over paganism.

From the S.E. corner of the Sala di Costantino (comp. the plan, p. 343) we pass through an ante-room with a magnificent ceiling into the ***Cappella di Niccolò V.** This chapel was decorated by *Fra Angelico* in 1450-55 with frescoes (six for each saint) from the lives of SS. Lawrence and Stephen, which, not-withstanding their proximity to Raphael and Michelangelo, hold their own by virtue of their simple grace (restored in 1926-27).

From the above-mentioned ante-room we enter the balconies surrounding the Cortile di San Damaso (p. 339), originally open, but now protected by glass, known as the ***Logge,** the W. (right) wing of which was adorned in 1517-19 with stucco and paintings designed by *Raphael,* and executed under his superintendence. The stucco-work and painted ornamentation on the walls are by Giovanni da Udine, the paintings on the vaulting by Giulio Romano, Francesco Penni, Perin del Vaga, and others. Each of the thirteen vaults contains four Biblical scenes, together known as 'Raphael's Bible,' but all sadly damaged by exposure.

Ceiling Paintings. The 1st and 2nd vaults (S. end) represent the Story of the Creation; the 3rd the Flood and the Story of Noah; the 4th, 5th, and 6th are devoted to the patriarchs Abraham, Isaac, and Jacob; the 7th to Joseph; the 8th and 9th to Moses; the 10th to Joshua; the 11th to David; the 12th to Solomon; in the 13th are depicted the Nativity, the Baptism of Christ, and the Last Supper.

The Stucco Mouldings distinctly betray the influence of the antique works of the kind which had been found a short time previously (see p. 317). The small reliefs in the arches of the windows of the first section show the artists at work.

Returning to the Stanza dell' Incendio (p. 349), we pass through the door on the right of the entrance (comp. the plan, p. 343) into the Sala dell' Immacolata, with frescoes relating to the proclamation, on Dec. 8th, 1854, of the Immaculate Conception of the Virgin, and a sumptuous French cabinet containing the text of the dogma in several languages. Hence we proceed through the first room of the Modern Paintings (note a picture by Matejko: Relief of Vienna in 1683 by John Sobieski) into an octagonal vaulted room. Here we descend a narrow staircase on the left (63 steps), ascend five steps, and enter the Sistine Chapel by the small door in the W. wall. The octagonal room may be reached direct (comp. p. 356) from the main entrance of the museums through the Galleria dei Candelabri (p. 342), or from the library-entrance through the Room of the Sibyls, the Stanza dell' Incendio, and the Sala dell' Immacolata.

The **Sistine Chapel, 133 ft. long, 43 ft. broad, and 85 ft. high, was erected under Sixtus IV. in 1473-81. Richly decorated marble screens enclose the space for the clergy. The lower part of the walls was formerly hung with Raphael's tapestries (p. 357) on solemn occasions. The chapel owes its fame to its superb frescoes (best light in the morning).

The *Wall Paintings on the sides, above, were executed by Florentine and Umbrian masters in 1481-83. They represent events from the life of Christ (N.wall) and Moses (S.wall), in parallel scenes of promise and fulfilment, and include many contemporary portraits. S.wall: 1 (by the altar), *Perugino* and *Pinturicchio*, Moses with his wife Zipporah journeying to Egypt, Zipporah circumcises her son; 2. *Botticelli*, Moses kills the Egyptian, drives the shepherds from the well, kneels before the burning bush; 3. *Domenico* and *Benedetto Ghirlandaio*, Pharaoh's destruction in the Red Sea; 4. *Cosimo Rosselli*, Moses receives the Law on Mt. Sinai, Worship of the golden calf; 5. *Botticelli*, Destruction of the company of Korah and of Dathan and Abiram; 6. *Luca Signorelli* and *Bartolomeo della Gatta*, Moses as a lawgiver, Investiture of Joshua, Mourning for Moses. — N.wall: 1. *Perugino* and *Pinturicchio*, Baptism of Christ; 2. *Botticelli*, Sacrifice of the cleansed leper and Christ's Temptation; 3. *Domenico Ghirlandaio*, Vocation of Peter and Andrew; 4. *Cosimo Rosselli*, Sermon on the Mount, Cure of the leper; 5. *Perugino*, Christ giving the keys to Peter; 6. *Rosselli*, Last Supper. — The frescoes on the E. wall are less important.

The **Ceiling Paintings (for the better inspection of which mirrors are provided; fee) were begun by *Michelangelo*, at the instance of Julius II., on May 10th, 1508, and unveiled on Oct. 31st, 1512. They were at first to be limited to the Twelve Apostles, but Michelangelo prevailed on the pope to extend the plan, and chose, in harmony with the wall-paintings, the Creation, the Fall, and Hope of Redemption as his themes. To give an effective arrangement to the whole, he painted a framework for the different scenes, consisting of columns, pillars, and cornices rising from the walls, and enclosing in the middle of the vaulted ceiling nine sections of different sizes. Lifelike figures, some of them in their natural colour, others of a bronze tint, render this framework an ideal introduction to the great central pictures. We here realize that architectural imagination which was the chief source of Michelangelo's marvellous success. Michelangelo began above the entrance-wall (opposite the present entrance), and it was only as the work progressed that his plastic force reached its full development. Thus the figures conceived half as statues and half as living beings, and even the characters in the main paintings became gradually greater, both in actual size and in the impetus of their motions, until the latest of them all actually burst their frames.

The Central Paintings may be described partly in the words of Ascanio Condivi, a pupil of Michelangelo, who in 1553, during the master's lifetime, wrote his biography. — "In the *1st Section* of the ceiling (reckoned from the altar), which is one of the smaller ones, you observe in the air God Almighty, who with a wave of His arms separates light from darkness. — In the *2nd Section* He creates the two great lights of the world, His outstretched right hand touching the sun, and the left the moon. In the same section God commands the earth to yield herbs and plants. He is portrayed with such art that wherever you turn He seems to follow you, showing His whole back down to the soles of His feet. — In the *3rd Section* God appears in the air, surrounded with angels, beholding the waters, and commanding them to bring forth all those kinds of animals which that element nourishes. — In the *4th Section*, the creation of man is represented; God is seen with outstretched arm and hand, causing life to flow through Adam's limbs by a touch of His forefinger. With His other arm He clasps His attendant angels. — In the *5th Section* God draws out from Adam's side the woman, who with folded hands, outstretched towards God, reverently bows down with a sweet expression, so that it seems she is thanking God, and that He is blessing her. — In the *6th Section* the Demon, in female form above, and a serpent below, coils himself round a tree; he converses with Adam, whom he persuades to disobey the Creator, and hands the forbidden fruit to the woman. In the second part of the section you see the pair, driven out by the angel, fleeing terrified and sad from the face of God. — In the *7th Section* Noah's thank-offering is represented. — In the *8th Section* is seen the Flood, with Noah's Ark on the water at a distance, and a few persons clinging to it to save themselves. Nearer is a boat crowded with people, which, owing to the violent shocks of the waves, and having lost its sail, is gradually filling and about to sink. Still nearer there appears above the water the top of a mountain, where men and women have sought refuge, all cowering, miserable and terrified, under a tent for shelter from the excessive rain. And in this scene the wrath of God is represented with great art, for He sends upon them lightnings, waters, and storms. There is also another mountain-top on the right side, with a group of people on it in similar distress. — In the *9th Section*, the last, is narrated the story of Noah, who, drunken and naked, is mocked by his son Ham, but is being covered by Shem and Japheth".

The Prophets and Sibyls, on the pendentives of the vaulting, surrounded by angels and genii, proclaim man's hope of redemption. To the left of the altar: 1. *Jeremiah*, lost in sorrowful thought; 2. *Persian Sibyl*, reading; 3. *Ezekiel*, with half-opened scroll; 4. *Erythræan Sibyl*, sitting by an open book; 5. *Joel*, reading a scroll; 6 (over the door), *Zacharias*, turning the leaves of a book;

7. *Delphic Sibyl,* with an open scroll; 8. *Isaiah,* his arm resting on a book, absorbed by divine inspiration; 9. *Cumæan Sibyl,* opening a book; 10. *Daniel,* writing; 11. *Libyan Sibyl,* grasping a book; 12 (above the Last Judgment), *Jonah,* just delivered from the whale. "All these are truly wonderful", says Condivi, "owing to the attitudes, to the ornamentation, and to the variety of the drapery. But most wonderful of all is the prophet Jonah who sits at the top of the vaulting. His trunk is foreshortened inwards, towards the part nearest the beholder's eye, while the legs, which project outwards, are actually in the more distant part".

In the triangular spaces and lunettes: the Ancestors of Christ in calm expectation of redemption. In the corner-arches: by the altar, right, the Israelites in the wilderness with the brazen serpent; left, King Ahasuerus, Esther, and Haman. On the E. (short) wall: right, David and Goliath; left, Judith.

In 1534-41, nearly thirty years later, Michelangelo painted on the altar-wall the *Last Judgment, a gigantic composition, 66 by 33 ft., sadly blackened by incense and the smoke of candles. On the left of the figure of Christ as Judge hover the blessed, drawn back by devils and supported by angels, on the right the sinners strive in vain to ascend; above are two groups of angels with the Cross, the column at which Christ was scourged, and the other instruments of his Passion; in the centre Christ and the Virgin, apostles and saints (on the right, at the feet of Christ, is St. Bartholomew, carrying his skin which had been stripped off him; the face visible in the folds of the skin has been recently considered to be a self-portrait of Michelangelo); below the rising dead is hell, after Dante's conception, with the boatman Charon and the judge Minos, whose face is a portrait of a papal master of the ceremonies who had censured the picture for the nudity of the figures. Paul IV., who proposed to destroy the picture for the same reason, was persuaded to get drapery painted on some of the figures by Daniele da Volterra. In the 18th cent. Clement XII. caused this process to be extended, whereby the picture was certainly not improved.

Adjoining the Sistine Chapel are three chambers usually shown only by permission of the Maggiordomo. The **Sala Regia,** the vestibule of the Sistine Chapel, begun by the younger *Antonio da Sangallo* under Paul III., was completed in 1573. The rich stucco decorations are by *Perin del Vaga* and *Daniele da Volterra*. The frescoes by *Vasari* and his contemporaries illustrate the might of the church by scenes from the conflicts with the emperors Henry IV. and Frederick Barbarossa, from the Turkish wars, and the Massacre of St. Bartholomew. — Then follow the **Sala Ducale,** constructed by *Bernini* and decorated with frescoes by *Matteo da Siena* and *Raffaellino da Reggio*, and the **Cappella Paolina,** built in 1540 by the younger *Antonio da Sangallo*, with two frescoes by *Michelangelo* (1542-50), the Conversion of St. Paul and the Crucifixion of St. Peter.

On leaving the Sistine Chapel we reascend the stairs to the octagonal room (p. 353). The gallery straight ahead of us and the two

rooms adjoining it on the right contain further MODERN PAINTINGS, mostly of a religious nature.

The **Galleria Geografica**, still further ahead, a corridor 395 ft. long, has maps painted on the walls in 1580-83 according to the designs of the Dominican Ignazio Danti and Roman views by Paul Bril. Antique sculptures: 14. Youthful Bacchus, with short horns, after Praxiteles; 21. Antisthenes the Cynic.

***Raphael's Tapestries**, in the *Galleria degli Arazzi*, farther on, were woven at Brussels in 1515-1519 from cartoons drawn by Raphael, seven of which are now in the Victoria and Albert Museum in London. The name 'Arazzi' is derived from Arras, the old cradle of carpet-weaving in Flanders. The designs are drawn from the Gospels and the Acts of the Apostles, the latter being the master's maturest compositions. The admirable fabric of wool, silk, and gold is only in part distinguishable, and the flesh-tints are entirely faded. They were originally intended for the Sistine Chapel (see p. 354). The numerous copies, of which the oldest are in Berlin and others at Loreto, Mantua (p. 79), Dresden, and Paris, testify to the widespread admiration they aroused. — The Galleria degli Arazzi is adjoined by the Galleria dei Candelabri (p. 342), whence we descend direct to the entrance.

D. THE LUNGARA.

From the Borgo Santo Spirito (p. 332) we follow a cross-street diverging S. between the Ponte Vittorio Emanuele and the piazza of St. Peter's, and pass through the *Porta di Santo Spirito* (Pl. A, 3) into the VIA DELLA LUNGARA (motorbus 106, see p. 243), a street $^3/_4$ M. in length, which connects the Vatican quarter with Trastevere.

A broad road (Via del Gianicolo) soon diverges to the right, skirts the lower part of the *Villa Gabrielli*, purchased by the Vatican in 1926, and ascends in windings to the N. entrance of the *Passeggiata Margherita* (p. 362). At the top it crosses the old monastery garden of **Sant' Onofrio** (Pl. A, 4), which may also be reached direct by the steep Salita di Sant' Onofrio. In the vestibule of this church (built about 1430) are three frescoes from the life of St. Jerome, by *Domenichino* (1604-5). The church contains two recently discovered frescoes of the Annunciation by Melozzo da Forlì. In the monastery several rooms are dedicated to the memory of the poet *Torquato Tasso*, who died here in 1595 (Museo Tassiano; adm. 1 *L.*). — By the next turning are the remains of an oak, shattered by lightning, under which Tasso used to sit. Fine view.

Following the Lungara, past the suspension-bridge (Ponte di Ferro; Pl. B, 4) and the *Palazzo Salviati* (Pl. A, 4), now the Collegio Militare, we reach, on the right, the Palazzo Corsini (p. 358), and on the left (No. 230) the garden-gate of the Villa Farnesina.

The palace of the ***Villa Farnesina** (Pl. B, 5; visitors ring; adm., see p. 248), a pleasing Renaissance edifice, was erected in 1509-11, probably by *Baldassare Peruzzi* and *Raphael*, for the papal banker Agostino Chigi (p. 256), an enthusiastic patron of art, and was afterwards adorned with frescoes by Raphael and his pupils, by Peruzzi, and later by Sodoma. From 1580 to 1731 the villa belonged to the Farnese family, whose heir was the king of Naples. Since 1927 it has belonged to the state and is destined as the seat of a new National Italian Academy, founded in 1926.

Visitors are admitted to two logge on the ground-floor, originally open, but now enclosed with windows. The ceiling of the larger was decorated in 1516-18 from *Raphael's* designs by *Giulio Romano* and *Francesco Penni* with twelve charming frescoes of the **Myth of Psyche, the delight of all lovers of art. The enclosing garlands were painted by *Giovanni da Udine*. The series begins on the left, and is continued to the right on the wall opposite the entrance. Raphael has followed the account of Apuleius, a Latin author of the 2nd cent. A.D., much read in the Renaissance period, but he only represents the scenes enacted on Olympus. A certain king has three daughters, of whom Psyche, the youngest, excites the jealousy of Venus by her beauty. The goddess accordingly directs her son Cupid to punish the princess by inspiring her with love for an unworthy individual (1). Cupid himself becomes enamoured of her, and shows her to the three Graces (2). He visits her by night only, warning her not to be curious as to his appearance. Psyche, however, instigated by her envious sisters, disobeys. She lights a lamp, a drop of hot oil from which awakens her sleeping lover. Cupid upbraids her and quits her in anger. Psyche wanders about, filled with despair. Meanwhile Venus has been informed of her son's attachment, imprisons him, and requests Juno and Ceres to help her to find Psyche, which both goddesses decline to do (3). She then drives in her dove-chariot to Jupiter (4) and begs him for the aid of Mercury (5). Her request is complied with, and Mercury flies forth to search for Psyche (6). Venus torments her in every conceivable manner, and sets her impossible tasks, which, however, with the aid of friends she is enabled to perform. At length she is desired to bring the box of Proserpine from the infernal regions (7), and even this, to the astonishment of Venus, she succeeds in doing (8). Cupid, having at length escaped from his captivity, begs Jupiter to grant him Psyche; Jupiter accedes to his request, kisses him (9), and commands Mercury to summon the gods to deliberate, and to conduct Psyche to Olympus (10). Psyche appears in the assembly of the gods and Mercury hands her the draught of immortality (ceiling-painting on the right). The gods celebrate the nuptial-banquet (ceiling-painting on the left). — It has been conjectured that the walls were intended to be covered with scenes that took place on earth in Psyche's palace.

The small adjacent loggia contains a second (earlier; 1514) picture by *Raphael*, painted by his own hand: *Galatea, borne across the sea in a shell, surrounded by Nymphs, Tritons, and Cupids. To the left, Polyphemus, by *Sebastiano del Piombo*. The mythological frescoes of constellations on the ceiling were painted by *Baldassare Peruzzi*. In the lunettes are scenes from Ovid's Metamorphoses, by *Sebastiano del Piombo*. The colossal head drawn in charcoal in the lunette on the left side-wall has been erroneously attributed to Michelangelo.

The upper floor (no adm.) contains the Nuptials of Alexander the Great and Roxana, daughter of Darius, and other frescoes by *Sodoma* and *Peruzzi*.

Opposite is the **Palazzo Corsini** (No. 10; Pl. B, 5), the residence in 1668-89 of Queen Christina of Sweden, daughter of Gustavus Adolphus and a convert to Catholicism (p. 335); it was altered by

Fernando Fuga in 1732-36 for Cardinal Nereo Corsini, and since 1883 has been the seat of the *Accadèmia de' Lincèi*, the Roman Academy of Literature, Arts, and Sciences (founded in 1603). Fine view of the garden through the colonnades. From the chief portal a double staircase ascends to the **Galleria Nazionale d'Arte Antica**, on the first floor, composed of the Corsini and other art-collections, with continuous further purchases. Illus. guide (1924) 8 *L.* Adm., seep. 248.

Ante-Room. In the centre: Psyche supported by Zephyrs, by *John Gibson;* also, sculptures of the schools of *Canova* and *Thorwaldsen*. — Room I. Pictures by *Magnasco* (Nos. 12623, 13515, 14628) and Roman views by *Pannini* and *Vanvitelli* (17th and 18th cent.). — Room II. Landscapes by *Gaspard Dughet* (999), *Canaletto* (303, 304, 308, 309), and *Nicolas Poussin* (1028, 1297, 1010, 372); hunting scenes by *F. Snyders* (336, 342, 337).

Room III (on the right). Flemish and Dutch works. Left. 764. *T. de Keyser*, Portrait of a lady; *Rubens* (?), 225. St. Sebastian, 338. Hunting scene; 228, 221. *Sustermans*, Portraits; 220. *Van Dyck*, Madonna; 292. *Paul Moreelse*, Portrait; 401. *Pieter de Hooch*, Lancer; 478. *F. Bol*, Cimon and Pero; 765. *Jacob Moreelse*, Portrait; 14,388. *Quinten Matsys*, Portrait of Erasmus. Right, 396. *Judith Leyster*, The lute-player; 758. *Hans von Schwaz*, Portrait of a man; 749. *Scorel*, Portrait of a woman (school-piece).

Room IV (straight ahead). Left, 10,945. *Piero di Cosimo*, A Florentine lady as Mary Magdalene; 752. *Joos van Cleve* (the Elder), Bernard of Cles, Prince-Bishop of Trent; 712. *Francesco Francia*, St. George; 610. *Bartolomeo Veneto*, Portrait of a man; 750. *Holbein*, Henry VIII. of England; 723. *Fra Angelico*, Last Judgment; 10,353. *Correggio*, Madonna.

Room V (a corner-room to the left). 649. *Jacopo Bassano*, Adoration of the Shepherds; *Tutian*, 615. Philip II. of Spain, 547. Venus and Adonis (school-piece), 754. Cardinal Alexander Farnese; 17,594. *Orazio Gentileschi*. Narcissus; *5144. *Tintoretto*, Christ and the woman taken in adultery; *El Greco*, 10,372. Baptism of Christ, 10,371. Adoration of the Child; *Lorenzo Lotto*, Mystic marriage of St. Catherine.

Room VI. 611. *Sebastiano del Piombo*, 'La Fornarina' (comp. p. 264); 583. *Parmigianino*, Portrait; 632. *Dosso Dossi*, Portrait. In the centre is an antique marble chair. — Room VII. 11,478. *Sodoma*, Mystic marriage of St. Catherine; *2171. *Bronzino*, Stefano Colonna; 219. *Baroccio*, Noli me tangere; 579. *Fra Bartolommeo*, Holy Family; 10,049. *Marcello Venusti*. Christ in the Garden of Olives.

Room VIII. Genoese school. *G. B. Castiglione*, 474. Faun, 997. Biblical scene; 21,180. *Ansaldo*, Flight into Egypt; *13,660. *B. Strozzi*, St. Lawrence distributing church-treasures among the poor; 850. *Genoese School*, Beheading of John the Baptist; 520, 523. *G. Bernardo Carboni*, Portraits; 18,131. *Valerio Castello*, Rape of Proserpine. — Room IX. Schools of the Carracci and of Caravaggio. 16,940. *G. Cagnacci*, Fishmonger; 237. *Albani*, Parnassus; 190. *Simon Vouet*, Judith; 245. *O. Borgianni*, Holy Family; 956. *Valentin*, Christ at Emmaus; 428. *Agostino Carracci*, Genre scene; 1345. *Salvator Rosa*, Prometheus. On an easel, 14,627. *A. Cavallucci*, St. Benedict Joseph Labre. — Room X. Spanish and Neapolitan schools. 244. *Luca Giordano*, Christ among the Scribes; *Ribera*, 182. St. Jerome, 248. Venus and Adonis, 186. Workman; 191. *Murillo*, Madonna. Cabinets XII and XI, on the right, contain works by *Salvator Rosa, Cavallino, Solimena*, and *Novelli*. — Room XIII. Works of the 17-18th centuries. *D. Feti*, 436. Beggar, 472. Jacob's vision; 3725. *Baciccio*, Portrait of Bernini; 799. *Giovanni Coli* and *Filippo Gherardi*, Holy Family. On an easel, 13,481. *G. B. Tiepolo*, Faun and young satyr.

At the S. end of the Lungara is the *Porta Settimiana* (Pl. B, 5), a gate in the older wall of Trastevere. — Beyond the gate the *Via Garibaldi* leads to the right to San Pietro in Montorio (see p. 361).

E. Trastevere. Passeggiata Margherita.

The region of *Trastévere*, round which the Tiber flows in a semicircle, was a suburb *(Regio Transtiberina)* in the Augustan age, with numerous villas, but was included within the city by the building of the Aurelian wall. The population comprised many foreigners, particularly Jews (p. 293). At the present day it is inhabited almost exclusively by the working-classes. — Tramways and Motorbuses, see p. 240.

Of the five bridges connecting Trastevere with the left bank the highest up is the **Ponte Sisto** (Pl. C, 5; motorbus 103, see p. 243), built by Sixtus IV. in 1474. Opposite rises the *Fontanone di Paolo Quinto*, by Giovanni Fontana, a fountain erected in 1613 on the left bank, and transferred to its present site in 1898. Streets to the W. lead to the Via Garibaldi (see p. 361).

Santa Maria in Trastévere (Pl. B, C, 6), erected in the 4th cent., is said to occupy the spot where a spring of oil rose at the birth of Christ. The church was rebuilt in 1140-98, provided with a vestibule by Carlo Fontana in 1702, and restored in 1866-74. Interesting mosaics adorn the façade and the interior.

The mosaics on the façade are of the 12th and 14th cent.: Mary and the Child, two bishops, and eight wise and two foolish virgins. The mosaics on the pediment above are modern.

The interior (best light in the afternoon) contains twenty-two antique columns of unequal size, a fine pavement in the Cosmato style, and a rich ceiling attributed to *Domenichino* (1617). Of the Mosaics in the tribune, those above: the Cross between Alpha and Omega, the symbols of the Evangelists, Christ, Mary, the Prophets and Saints, and the thirteen lambs, are of the 12th cent.; those below, with scenes from the life of the Virgin, are by *Pietro Cavallini*, of the end of the 13th century. The left transept contains the tombs of Cardinal Philip of Alençon (d. 1397) and Cardinal Stefaneschi (d. 1417), by *Magister Paulus*.

Most of the Trastevere traffic passes over the **Ponte Garibaldi** (Pl. C, 5; p. 289; trams, see p. 240), an iron bridge built in 1885-88. At the S. end lies the Piazza Sidney Sonnino (Pl. C, 6), a little E. of which rises the *Torre degli Anguillara*, a fortified mansion of the middle ages, now called the Casa di Dante and containing a Dante library. — The broad Viale del Re (Pl. C, 6-B, 8) runs S. to the new *Stazione di Trastévere* (beyond Pl. B, 8; trams Nos. 2, 3, 7, and 20, see pp. 240, 241). Branch-lines of the tramway run to the right (No. 50) to the Porta San Pancrazio (p. 362) and to the left, over the Ponte Sublicio (Nos. 5, 15, 21, 37, and 47), to the Porta San Paolo (p. 320).

At its commencement the Viale del Re is intersected by the Via della Lungaretta, which leads W. to Santa Maria in Trastevere, and E. to the Ponte Palatino (p. 318). Beyond the crossing, to the S.W., is the old basilica of *San Crisògono* (Pl. C, 6), last rebuilt in 1623, containing antique columns and a mosaic pavement. Nearly opposite this church, to the S.E., is the Via Monte di Fiore, in which we may visit an ancient fire-station (excubitorium; open on Sun.), now 33 ft. below the level of the ground.

Santa Cecilia in Trastévere (Pl. C, D, 6) was once, according to the legend, the house of St. Cecilia (martyred early in the 3rd cent.). After many alterations it was rebuilt in 1725 by Fernando Fuga, and thoroughly restored in 1887-1902. Entering from the spacious court, we observe, below the high altar (by Arnolfo di Cambio, 1293), a fine recumbent statue of the saint by Stefano Maderna (1599). The mosaics in the tribune are of the 9th cent. (Christ with the Gospel, Peter, Paul, and other saints). The lower church, containing the burial-chapel of the saint, has been sumptuously renovated. Below the nave are relics of antique buildings. — The *Last Judgment, a fresco by *Pietro Cavallini* (1293), in the convent, may be seen by permission of the Direzione delle Belle Arti (p. 282).

To reach San Pietro in Montorio, a famous view-point, we ascend from the Lungara by the winding Via Garibaldi (p. 359), the bends of which may be cut off by flights of steps. From the Viale del Re we follow the Via delle Fratte, and its prolongation, the Via Luciano Manara (Pl. C, B, 6), to the Via Garibaldi.

San Pietro in Montorio (Pl. B, 6; 195 ft.), an early-Renaissance church of the late 15th cent., owes its origin to the mediæval tradition that St. Peter was crucified here, on the slope of the Janiculum (comp. p. 333; when the church is closed ring at the door on the right; 1 *L.*). The first chapel to the right in the interior contains mural paintings by *Sebastiano del Piombo,* the Scourging of Christ (from a drawing by Michelangelo), SS. Peter and Francis, Transfiguration, Prophets. The second chapel on the left was designed by Bernini. The **Tempietto,* a small round temple in the adjoining monastery court, was built in 1502 from Bramante's design.

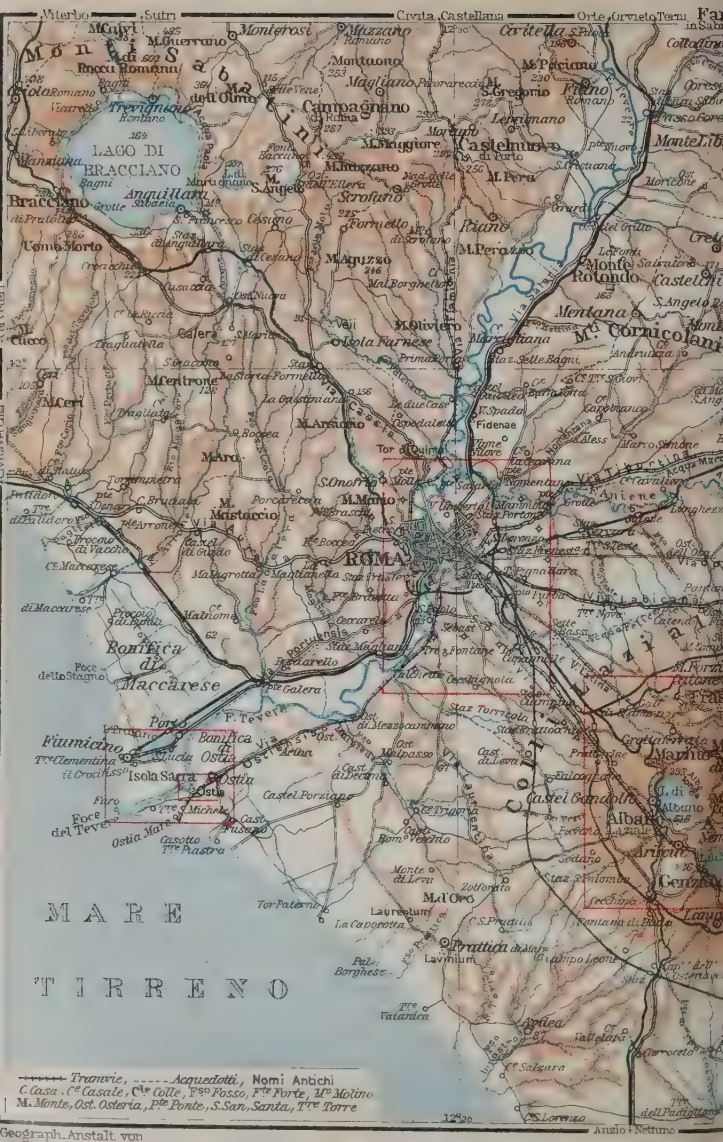
From the piazza in front of the church, and likewise from the neighbouring Passeggiata Margherita (see p. 362) we have the most beautiful and extensive *View of Rome and its surroundings. To the S. is San Paolo Fuori, the Monte Testaccio, and the pyramid of Cestius. On the Aventine rise the churches of Sant' Anselmo, Santa Maria Aventina, Sant' Alessio, and Santa Sabina. Beyond are the Alban Hills, with Monte Cavo (3114 ft.) on the right, and Frascati on the left. On the Cælius, the Villa Celimontana and Santo Stefano Rotondo. Then the Palatine, with its ruins and the cypresses of the Villa Mills, above which peer the statues on the façade of the Lateran. Next, the Colosseum and the three arches of Constantine's basilica, the Capitol with the tower of the Senatorial Palace and the church of Araceli. Above these are the two domes and tower of Santa Maria Maggiore on the Esquiline, to the left of them the gleaming white National Monument, and in front of them the dome of the Synagogue. In the distance is seen the double-peaked Monte Velino (8160 ft.). Then, near the cypresses, is the royal palace on the Quirinal; in front of it, the domed church of the Gesù, beyond which is the Monte Gennaro (4163 ft.). On the Pincio, the bright

Villa Medici, and to the right of it Santissima Trinità de' Monti, with its two towers. Nearer, not far from the Tiber, is the Palazzo Farnese with its loggia. To the right of it, the spiral tower of the University and the domed church of Sant' Andrea della Valle, to the right of which is visible the column of Marcus Aurelius in the Piazza Colonna. To the left of the Pincio are the two domed churches of the Piazza del Popolo. In front of the vast white Palace of Justice is the Chiesa Nuova; beyond it the indented Soracte (2267ft.). On the left rises the castle of Sant'Angelo; by the chain-bridge is the domed church of San Giovanni de'Fiorentini. Farther off, Monte Mario with the Villa Mellini; lastly, to the extreme left, looms the dome of St. Peter's. In Trastevere, at the foot of the hill, is the church of Santa Maria in Trastevere; to the right of it is the campanile of San Crisogono.

Beyond the church the road ascends to the **Acqua Páola** (Pl. B, 6), an ornamental fountain, built in 1612 by Giovanni Fontana and Carlo Maderna, under Paul V., for the restored *Aqua Trajana*. The marble is from the Forum of Nerva (p. 314); the granite columns were brought from the old church of St. Peter; the basin was added by Innocent XII.

Beyond the Acqua Paola, to the right, is the gate forming the entrance to the ***Passeggiata Margherita** (Pl. A, 6, 5, 4; closed at night), a promenade opened in 1884, embracing the old garden of the Palazzo Corsini (p. 358) and continued on the top and slope of the Janiculum. The *Views of the city and the Campagna, especially fine at sunset, surpass in their variety those from San Pietro in Montorio (p. 361). The broad road through the grounds, flanked with busts of Italian celebrities, passes the handsome bronze equestrian statue of *Garibaldi*, by E. Gallori (1895), the *Villa Lante* (house on the right), and a marble beacon (Faro; 1911), flashing in turn green, white, and red lights (the national colours), finally reaching Sant' Onofrio and the Porta di Santo Spirito (p. 357), at the N. end of the Lungara. The walk from the Acqua Paola to the gate takes 15-20 minutes.

From the Acqua Paola (see above) the Via Garibaldi leads in 5 min. to the *Porta San Pancrazio* (Pl. A, 6; tram No. 50, see p. 242), on the Janiculum (275 ft.). On this side of the gate, to the S.E., is the *American Academy* (p. 245). Straight before us is the entrance to the ***Villa Doria-Pamphíli** (Pl. A, 6; for adm. apply at Via della Gatta 5, Pl. D 4), the charming undulating grounds of which were laid out in 1644-52 by *Grimaldi* and *Algardi* for Prince Camillo Pamphili and are now the property of Prince Doria. The road leads through an archway to (8 min.) a terrace commanding a fine view of Monte Mario and St. Peter's, between which appear the Soracte and part of the Campagna. On the left is the private garden (closed) surrounding the *Casino*, which contains antique reliefs and statues.


Viterbo
Sutri
Civita Castellana
Orte
Orvieto
Terni
Monti Sabatini
Monterosi
Mazzano Romano
Montauro
Magliano Sabino
Otricoli
Narni
Calvi dell'Umbria
Campagnano di Roma
Lubriano
Castelnuovo di Porto
Monte Libretti
Monte Peperino
Monte Roiondo
Castelchiodato
Mentana
Monte Cornicolano
Lago di Bracciano
Anguillara
Bracciano
Trevignano Romano
Cerveteri
Tomba Morto
Monte Aguzzo
Monte Oliviero
Isola Farnese
Prima Porta
Fidenae
Monte Antenne
Monte Mario
Monte Sacro
Roma
Via Tiburtina
Via Nomentana
Via Salaria
Via Flaminia
Via Cassia
Via Aurelia
Via Labicana
Via Prenestina
Via Casilina
Via Appia Nuova
Via Ostiense
Via Portuense
Via Ardeatina
Via Laurentina
Via Ostiense
Via Appia Antica
Via Latina
Via Tuscolana
Via Anagnina
Via Nettunense
Via Aurelia Antica
Via Cassia Antica
Via Flaminia Antica
Via Nomentana Antica
Via Tiburtina Antica
Via Prenestina Antica
Via Labicana Antica
Via Casilina Vecchia
Via Appia Nuova
Via Ostiense
Via Portuense
Via Ardeatina
Via Laurentina
Via Ostiense
Via Appia Antica
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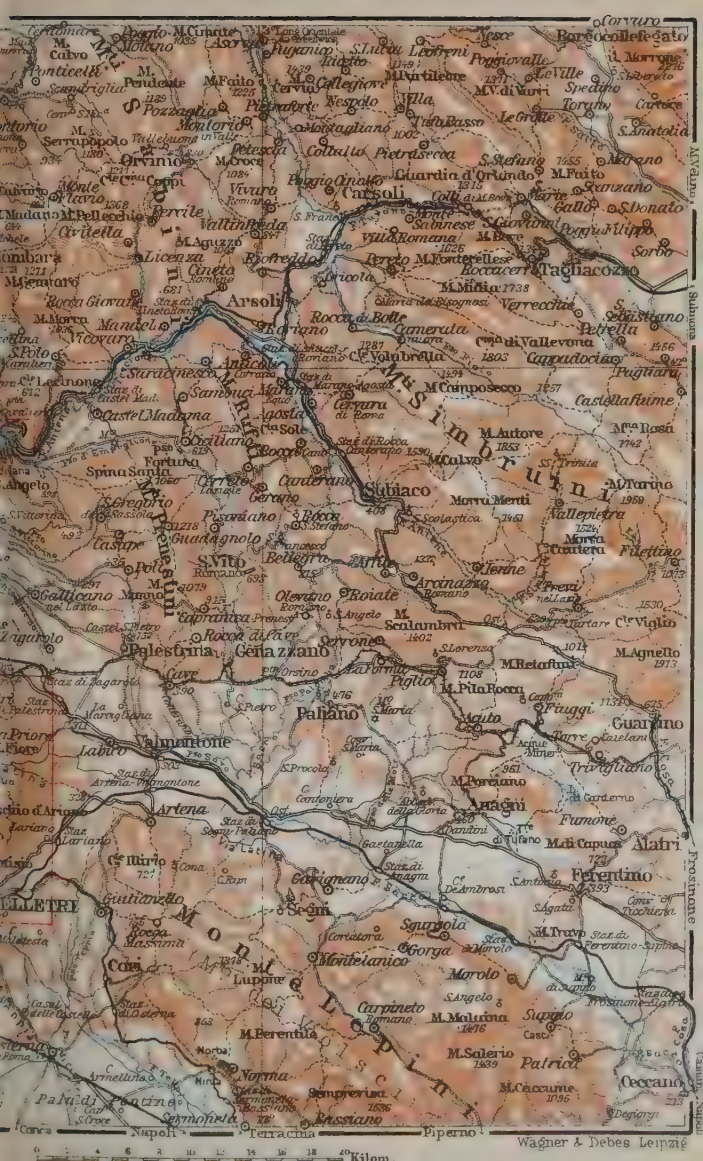
Via Tuscolana
Via Anagnina
Via Nettunense
Via Aurelia Antica
Via Cassia Antica
Via Flaminia Antica
Via Nomentana Antica
Via Tiburtina Antica
Via Prenestina Antica
Via Labicana Antica
Via Casilina Vecchia
Bonifica di Maccarese
Fiumicino
Isola Sacra
Ostia
Castel Fusano
Castel Porziano
Castel Gandolfo
Albano
Ariccia
Genzano
Lanuvio
Velletri
Nettuno
Anzio
Torre Astura
Torre Paterno
Laurentum
Lavinium
Pratica di Mare
Tor Vaianica
Ardea
Castel Salzara
MARE TIRRENO
Tramvie, Acquedotti, Nomi Antichi
C. Casa, C.te Casale, C.te Colle, F.so Fosso, F.te Forte, M.o Molino
M. Monte, Ost. Osteria, P.te Ponte, S. San, Santa, T.re Torre
Geograph. Anstalt von
Anzio • Nettuno


Monti Simbruini
Monti Lepini
Monti Ernici
Monti Prenestini
Monti Tiburtini
Monti Cornicolani
Monti Sabatini
Monti Volsci
Monti Ausoni
Monti Lucretili
Monti Albani
Monti Cimini
Monti Ruffi
Monti Aurunci
Monti Trebani
Monti Cruostoli
Monti Simbruini
Monti Lepini
Monti Ernici
Monti Prenestini
Monti Tiburtini
Monti Cornicolani
Monti Sabatini
Monti Volsci
Monti Ausoni
Monti Lucretili
Monti Albani
Monti Cimini
Monti Ruffi
Monti Aurunci
Monti Trebani
Monti Cruostoli
Subiaco
Arsoli
Vicovaro
Tivoli
Palestrina
Cave
Genazzano
Olevano
Roiate
Anagni
Alatri
Ferentino
Frosinone
Segni
Gavignano
Paliano
Valmontone
Labico
Zagarolo
Colonna
Rocca di Cave
Rocca di Papa
Marino
Castel Gandolfo
Albano
Genzano
Ariccia
Lanuvio
Velletri
Cori
Norma
Sermoneta
Sezze
Priverno
Terracina
Fondi
Sonnino
Roccamassima
Rocca Massima
Rocca Giovane
Rocca di Botte
Rocca Canterano
Rocca Santo Stefano
Rocca Priora
Rocca di Papa

The road then turns to the left and skirts a meadow carpeted in spring with anemones. After 5 min., where the road bends to the right, we have a beautiful view of the Alban Hills and the Campagna; it then winds down to a swannery, and ascends to a fountain. We now return to the casino-garden either by a direct path or by the road, which leads in 4 min. to the hot-houses (right) and the pheasantry (left).

36. The Environs of Rome.

A. The Campagna.

The vast *Campagna di Roma*, the ancient *Latium*, once a densely peopled district, with many prosperous towns, was for centuries a dreary waste, of which a part has recently been cultivated. The immediate vicinity of Rome, however, is now rapidly being settled, and industrial and agricultural enterprises are being started in remarkable numbers. In the remoter districts also the State is encouraging agriculture and by subsidies and remission of taxes is attempting to replace the present system of large estates and cattle-farms by small holdings. About one-fifth of the area is already under cultivation, and on either side of the Ostia railway well-kept dairy-farms with up-to-date machinery are seen. To combat the malaria (p. xiv) medical centres have been established and quinine is regularly distributed, and an effort is made to educate the peasant population by means of Sunday schools.

Trams and Motorbuses, see the information at the head of each excursion. — Cabs, see p. 239. — Motor Cars for hire through the C.I.T. (p. 236).

Ponte Molle.

From the Piazza del Popolo to the Ponte Molle, nearly 2 M., by tram No. 15 or 48 (p. 241). — For the tramway from the Piazza della Libertà to the Ponte Molle by the right bank of the Tiber, see p. 243 (paragraph *B*).

The road issuing from the Porta del Popolo, the ancient *Via Flaminia* (N. Pl. A, B, 1-3), runs at first between houses and crosses (10 min.) the Viale delle Belle Arti (p. 263). On the right, 3 min. farther, is the small round church of *Sant'Andrea* (N. Pl. A, B, 2), built by Vignola for Julius III. To the right diverges also the Viale dei Parioli (p. 260). Farther on to the right are the *Stadio Nazionale*, or stadium, and the racecourse or *Ippòdromo dei Parioli* (N. Pl. A, B, 1). A little short of the bridge (right) is a chapel of *Sant'Andrea* (15th cent.).

The **Ponte Molle**, now officially called **Ponte Milvio** (N. Pl. A, 1), was the ancient *Pons Milvius* or *Mulvius*, rebuilt in stone in 109 B.C. The four middle arches are antique. The triumphal arch and other decorations were added when the bridge was restored in 1805.

On the opposite (right) bank of the Tiber the road is crossed by the Civita Castellana tramway, which leaves the city by the Viale Angelico (comp. Pl. A, 1), and after crossing the bridge is continued N.E. by the Viale del Lazio to the *Ippòdromo di Tor di Quinto*. The first part of the Viale del Lazio corresponds to the

ancient *Via Flaminia.* — The tramway from the Porta del Popolo ends at a group of osterie. Beyond them diverges to the right the new road to Civita Castellana, which rejoins the Via Flaminia further on. The road leading straight N. is the ancient *Via Cassia.*

At *Saxa Rubra* on the Via Flaminia, about 5 M. to the N.E. of the Ponte Milvio, Constantine the Great, in 312, defeated Emperor Maxentius, who on his flight was drowned in the Tiber near the bridge. According to the legend, there appeared to Constantine a flaming Cross in the heavens, bearing the inscription I. H. S. ('in hoc signo vinces'), which he caused to be depicted on his banner ('labarum'). Next year he issued the Edict of Milan (p. 26) which granted the Christians complete liberty of worship.

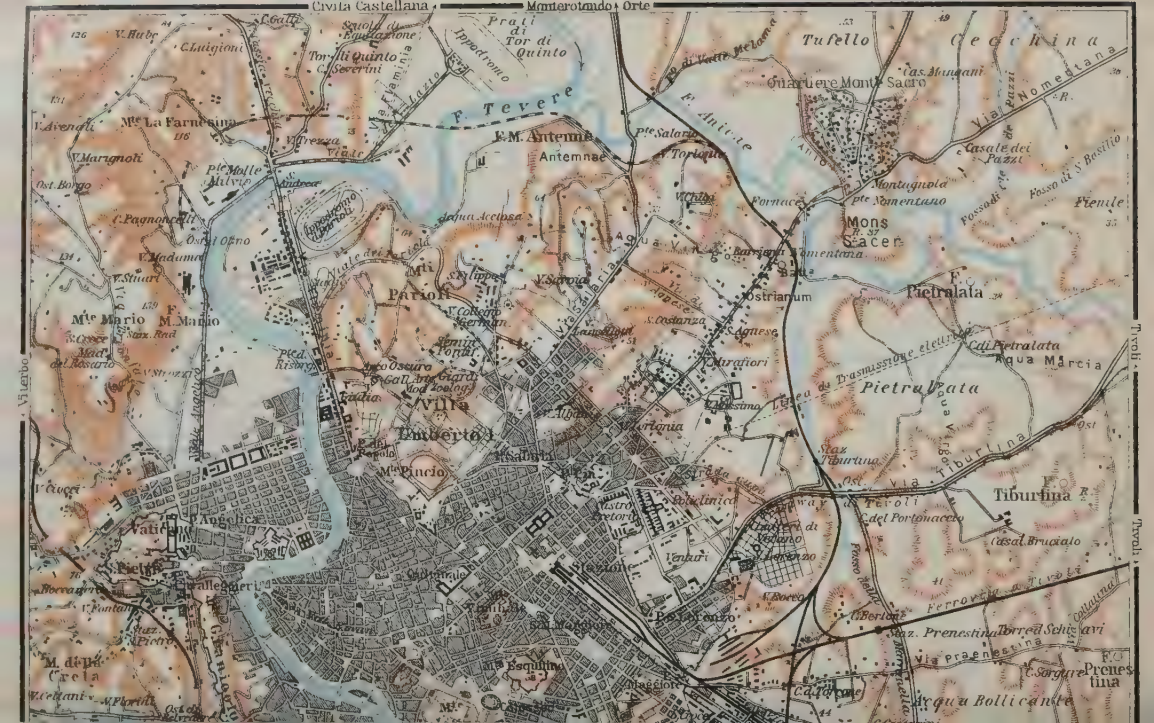
The return may be made viâ either the Acqua Acetosa or the Villa Madama. The road on the left bank, E. from the bridge, leads to the *Acqua Acetosa* (N. Pl. C, 1; 25 min.), a well-house built by Bernini in 1661, the chalybeate and slightly acid water of which is sold in the streets of Rome. Thence we proceed S. to the Viale dei Parioli (pp. 363, 260; trams, see p. 240).

The Viale Angelico, diverging S.W. from the Ponte Molle on the right bank of the Tiber, leads to (25 min.) the *Villa Madama* (open free from Oct. to June on the 1st and 15th of the month; closed on Sun. and holidays). Designed by Raphael, it was begun by Giulio Romano in 1516-27 for Cardinal Giulio de' Medici, the future Clement VII., but only a small portion was completed. The loggia was decorated with stuccoes and frescoes by Raphael and Giovanni da Udine. The Viale Angelico then skirts the foot of the fortified **Monte Mario** (456 ft.), the chief trigonometrical point for the calculations of the Italian ordnance survey. The public grounds command a good view. The Via Trionfale, on the W. slope of the hill, leads N. to the *Madonna del Rosario,* which commands a splendid view of Rome. A side-road on the right leads thence to the *Villa Mellini,* with a wireless station.

Via Appia and Catacombs.

The excursion to the Via Appia and the catacombs is the most interesting in the Campagna, in point of both antiquarian interest and scenery. It is most conveniently made by Motorbus (p. 243) in 2½-3 hrs. (6-9 times daily from the Piazza del Foro Traiano to the tomb of Cæcilia Metella in ½ hr.; fare 2 *L.* 85 c.). The motorbus waits 3 min. at the church of Quo Vadis, and the journey may be broken at the catacombs and San Sebastiano. By Carriage (p. 239) the drive, including halts, takes 3-3½ hrs., or, returning by the Latin tombs, 4 hrs. (comp. p. 367). — The Walk from the tomb of Cæcilia Metella along the Via Appia Antica to the Casale Rotondo takes 2 hrs. there and back. The Latin tombs are 20 min. from the tomb of Cæcilia Metella by the military road, beyond the Via Appia Nuova; the return may be made from the tram-station of Vicolo delle Cave (pp. 368, 370; 20 min. N.W.) or Acquasanta (p. 370; 15 min. S.E.).

Porta San Sebastiano, see p. 324. The ***Via Appia** (see also p. 321), the 'queen of roads', constructed by the censor Appius Claudius Cæcus, 312 B.C., led to Capua, and was extended later to Beneventum and Brundisium. From the gate it descends the ancient *Clivus Martis,* passes under the (4 min.) Civitavecchia railway,


Civita Castellana
Monterotondo
Orte
Tufello
Cecchina
Guarcuere
Monte Sacro
Via Nomentana
F. Tevere
F. M. Antemne
Antemnae
F. Aniene
Mte La Farnesina
Casale dei Pazzi
Mons Sacer
Fosso di S. Basilio
Prenestina
Mti
Pariolí
Via Salaria
Ostriarium
Pietralata
Mte Mario
M. Mario
Cdl Pietralata
Acqua Marcia
Via Tiburtina
Pietralata
Villa Umbertoi
Mte Pincio
Tiburtina
Vaticano
P. Angelica
Piazza di Veiano
Casal Bruciato
Ferrovia Roma a Firenze
Ferrovia Roma a Napoli per Cassino
Via Prenestina
Prenestina
Acqua Bollicante
M. di Pietà Creta
Esquilino
Laterano
Porta Maggiore
Porta Asinaria
Porta Salaria
Porta Pinciana
Porta Flaminia
Porta del Popolo
Porta Cavalleggeri
Porta Portese
Porta Ostiense
Porta Latina
Porta Maggiore
Porta Tiburtina
Porta Pia
Porta Nomentana
Porta Salaria
Viterbo
Tivoli

DINTORNI
DI
ROMA
1: 75.000
0 300 600 900 1200 1500 Metri.
Nomi Antichi.
V. Villa; P. Porta; R. Rovine; C. Casa.
Ost. Osteria; Sp. Sepolcri antichi.
Tevere
Via Appia
Via Ardeatina
Via Ostiense
Via Laurentina
Via Cristoforo Colombo
Via Portuense
Via Aurelia
Via Flaminia
Via Nomentana
Via Tiburtina
Via Prenestina
Via Labicana
Via Latina
Via Tuscolana
Via Salaria
Via Pinciana
Via Cassia
Via Clodia
Via Trionfale
Via Triumphalis
Via Ostiense Nuova
Via Ostiense Vecchia
Via Portuense Nuova
Via Portuense Vecchia
Via Aurelia Nuova
Via Aurelia Vecchia
Via Flaminia Nuova
Via Flaminia Vecchia
Via Nomentana Nuova
Via Nomentana Vecchia
Via Tiburtina Nuova
Via Tiburtina Vecchia
Via Prenestina Nuova
Via Prenestina Vecchia
Via Labicana Nuova
Via Labicana Vecchia
Via Latina Nuova
Via Latina Vecchia
Via Tuscolana Nuova
Via Tuscolana Vecchia
Via Salaria Nuova
Via Salaria Vecchia
Via Pinciana Nuova
Via Pinciana Vecchia
Via Cassia Nuova
Via Cassia Vecchia
Via Clodia Nuova
Via Clodia Vecchia
Via Trionfale Nuova
Via Trionfale Vecchia
Via Triumphalis Nuova
Via Triumphalis Vecchia

and crosses (3 min.) the brook *Almo*. The Via Ardeatina diverges to the right $^2/_3$ M. from the gate; on the left is the little church of *Domine Quo Vadis*, so named from the legend that St. Peter, fleeing from a martyr's death, met his Master here and asked, "Domine quo vadis?" to which Christ replied, "Venio iterum crucifigi" ("I come to be crucified anew"); whereupon the apostle, ashamed, returned to Rome. Inside, in the centre of the church, is a reproduction of Christ's footprint (p. 366).

By a round chapel, 3 min. beyond the church, a field-road to the left leads to the so-called *Temple of the Deus Rediculus*, an ancient tomb, and to the Caffarella valley, with the ($^1/_4$ hr.) so-called *Grotto of Egeria*, or shrine of the brook Almo, and the conspicuous church of *Sant' Urbano*, built over a Roman tomb.

The Via Appia ascends, and runs between walls. On the right, No. 54, $1^1/_4$ M. from the gate, by some cypresses, is the entrance, with inscription, to the catacombs.

The ***Catacombs of St. Calixtus** are the most noteworthy of those early-Christian subterranean burial-places which girdle Rome. By the custodian's hut (where 3 *L.* is paid for admission, and a monk is obtained as guide) is a small brick building, identified as the *Oratorium Sancti Callisti in Arenariis*. It now contains a bust of the archæologist De Rossi, explorer of the catacombs, and inscriptions and sculptures from the tombs. The present entrance to the catacombs is adjacent. A passage leads to the *Camera Papale*, or *Cubiculum Pontificium*, a large chamber containing the tombs of several popes or 'bishops' (SS. Pontianus, Anterus, Fabian, Lucius, and Eutychianus). In honour of St. Sixtus II., who suffered martyrdom in 258, and was originally buried here, Pope Damasus I. near the end of the 4th cent. caused a long ornamental inscription to be placed on the back-wall. Outside the entrance, on both sides, numerous inscriptions have been scratched by devout visitors of the 4-6th centuries. We next enter a chamber, open to the sky, with the tomb of *St. Cecilia* (comp. p. 361) and paintings of the 7-8th cent. (St. Cecilia, St. Urban, and a head of Christ). In the sides of the adjacent passages are tomb-chambers known as 'sacrament chapels'; also the tomb-chamber of *Pope Eusebius* (309-11), with a 6th cent. copy of an inscription by Damasus; another with two sarcophagi still containing human remains. The tomb of *Pope Cornelius* (251-253) belongs to the separate *Cœmeterium of St. Lucina*.— Above ground is the *Catacombs Museum* (begun in 1926), which is to contain objects found in subterranean Rome.

The **Catacombs** were at first the officially recognized burial-places of the Christians, who gave them the Greek name of *Cœmeteria*, or resting-places. In the 3rd cent. the persecuted Christians often vainly sought refuge in the catacombs, and many suffered martyrdom there. — The arrangement is very simple: narrow passages, with recesses (loculi) one above the other for the bodies, and afterwards closed with tablets of marble or terracotta. The decoration (painting and sometimes sculpture) follows the

contemporary pagan style, and shares its artistic decline (p. 253). Symbolic images occur oftenest. Christ is represented by the singer Orpheus or by a shepherd bearing a lamb on his shoulders. The doctrines and hopes of Christianity are symbolized by Biblical scenes; thus the raising of Lazarus and the deliverance of Jonah from the whale point to the Resurrection, while Baptism and the Last Supper are also favourite subjects. The fish, too, by a kind of acrostic, formed an important Christian emblem, as the Greek ICHTHUS (fish) consists of the initial letters of: Iesous CHristos THeou Uios Soter (Jesus Christ, Son of God, Saviour). Other symbols that frequently occur are the peacock (immortality of the soul), the cock (vigilance and triumph of the Church), the lion (triumph over the passions), the stag (human soul), etc. The earlier inscriptions merely record the name of the deceased, often with the addition of 'in pace'. Towards the middle of the 3rd cent. they give fuller details and add expressions of grief and hope. Down to the beginning of the 9th cent. the catacombs, with the tombs of the martyrs, were universally revered, with the result that great quantities of bones were carried off as sacred and wonder-working relics. Later they fell into ruin and oblivion; and though the very name was forgotten it survived in the region of *Catacumba,* near San Sebastiano, where a similar burial-place was situated. The scientific exploration of the catacombs began at the end of the 16th cent. and became a point of honour with the Church. — The Calixtus catacombs are illuminated on Nov. 22nd, and are then open free to the public.

Beyond the catacombs of St. Calixtus the road forks again. The branch to the right, the 'Via Appia Antica', descends to the ancient church of **San Sebastiano** ($1^1/_2$ M. from Porta San Sebastiano), one of the seven pilgrimage-churches of Rome (see p. 253), built in the 4th cent. as the church of the Apostles, on the spot known as 'ad catacumbas' (comp. above) and thought to have been the temporary burial-place of SS. Peter and Paul. The church was last reconstructed in 1612, and it has a portico of antique columns. Inside, in the first chapel on the right, is a stone bearing Christ's footprint; on the left are the chapel of St. Sebastian, with a statue of the saint by Giorgetti, and the entrance to the catacombs and to the excavations recently carried out here (visitors shown round by the sacristan in 20 min., 3 *L.*; electric light).

Below the chapel of St. Sebastian is a *Crypt* (restored). — In the chamber *(triclia)* under the centre of the church the faithful used to meet together to commemorate their dead. The walls bear over 200 inscriptions of the end of the 3rd cent., and the invocations to SS. Peter and Paul seem to confirm the belief that at the time of the persecution under Valerian (258) the martyrs' remains were removed hither for safety from the Vatican (p. 333) and the Via Ostiensis (p. 320). — Farther on and at a greater depth are three *Sepulchral Chambers* of the 1st cent. A.D., excavated in the tufa rock. These were of pagan origin and open to the sky, being situated in a depression of the ground; but they were utilized by the Christians and covered over in the 3rd cent., except for the entrance corridor. They contain admirable paintings and stucco decorations; a marble inscription shows that the first chamber was the tomb of Clodius Hermes, while the second contains the monogram of Christ (ichthus, see above). — Behind the apse of the church is the *Platonia,* or vault of the martyr Quirinus; adjacent on the left is a cell with mural paintings of the 4th cent. and the inscription 'Domus Petri'.

In the Via delle Sette Chiese (p. 321), which diverges to the right a little short of St. Sebastian, are the **Catacombs of Domitilla** or **of SS. Nereus and Achilleus** (adm. 3 *L.*), with the basilica of St. Petronilla and numerous inscriptions and paintings.

We next come to a large gateway on the left. Here, adjoining the road, is the **Circus of Maxentius**, or 'Circus in Catacumba', 530 by 86 yds., built in 311, and still in sufficient preservation to give an idea of the nature of a chariot-racecourse.

Facing the Via Appia was a large colonnade, behind which was the chief entrance. On each side of the latter were the *Carceres* or barriers from which the charioteers started. In the centre of the arena, dividing it lengthwise, ran a low wall or *Spina*, embellished with statues and obelisks; at each end were the *Metæ* or goals, round which the chariots had to drive seven times. The spina was placed a little obliquely, to equalize the distance for those starting in different positions. Round the circus ran ten tiers of steps, seating about 18,000 spectators.

Next, on the left, we reach the ***Tomb of Cæcilia Metella** (1¾ M. from the Porta San Sebastiano), a round edifice of the Augustan period, 65 ft. in diameter, on a square basis, and faced with travertine. The marble frieze is adorned with garlands and skulls of oxen. On a marble tablet is inscribed: Cæciliæ Q. Cretici f(iliæ) Metellæ Crassi (daughter of Metellus Creticus, and daughter-in-law of the triumvir Crassus). The interior (open 2-dusk; gratuity) contained the tomb. In the 13th cent. the Caetani converted the monument into a castle, crowning it with battlements. — Opposite the Osteria Belvedere, 3 min. farther on, the military road ('Strada Militare') diverges to the left for the Latin tombs (see below).

To this region extends a lava-stream that once descended from the Alban Hills and yielded paving material for the ancient road. The more interesting part of the Via Appia now begins; much of the old pavement is visible; many ruined tombs flank the road; and the view improves at every step. On the left rise the grand arches of the Aqua Marcia and Aqua Claudia, the latter now partly converted into the modern Acqua Felice (comp. p. 264). About 10 min. from the tomb of Cæcilia Metella we reach (see the notice on a house to the right) the part of the Via Appia excavated since 1851. Many of the tombs are well worth seeing. On the right is the *Fortezza Appia Antica*, an outwork of the Roman fortifications.

To the left, 25 min. farther on, behind the *Casale di Santa Maria Nuova*, lie the extensive ruins named *Roma Vecchia*, once a large villa. Next, on the right, are two conical tombs, overgrown with trees, affording a wide outlook over the deserted Campagna. Close by are remains of an *Ustrinum*, or place used for cremations. Our excursion ends at (¼ hr.) a large tomb on the left, now occupied by a small farm, called the *Casale Rotondo*. If open (gratuity), it is worth visiting for the sake of the view.

The Strada Militare (see above; fine views) crosses the Via Appia Pignatelli and leads to the (16 min.) *Via Appia Nuova*, 3 min. beyond which, on the ancient *Via Latina*, are the two so-called ***Latin Tombs**, with beautiful stucco decorations and paintings (the custodian is usually to be found at the osteria on the road; gratuity). For the return-journey to Rome by tram, see p. 364.

B. The Alban Hills.

The Alban Hills are an isolated group of volcanic origin, culminating in the fine basaltic pyramid of *Monte Cavo* (3114 ft.), with its old crater (Campo di Annibale, p. 373), and the *Punta Faette* (3137 ft.). The *Alban Lake* and the *Lago di Nemi* are likewise taken to be explosion-craters. On the N. slope of the group lies *Frascati*, and on the S.W. *Albano*, both surrounded since ancient times with the villas of wealthy Romans. Alban wine, famous in antiquity, is still much esteemed.

One Day's Excursion. Tram (viâ Albano) or train to *Castel Gandolfo;* walk by the Galleria di Sopra to the high-road from Albano, and then as described on p. 373 to *Rocca di Papa*, and ascend *Monte Cavo* (3-4 hrs. from Castel Gandolfo). Descend to (1¼ hr.) *Nemi* (p. 373), and walk to (¾ hr.) *Genzano* (p. 372), where we reach the tramway returning to Rome by *Ariccia* (p. 372) and *Albano* (p. 371). The excursion from Rome to *Frascati* takes a separate afternoon.

From Rome to Frascati. (1) By tramway (starting from the Via Principe Umberto, S. of the chief station, Pl. G 3), 14½ M. in 70 min. (6 *L.* 50, 4 *L.* 25 c.). The cars (crowded on Sun. and holidays) pass through the Porta San Giovanni, follow the Via Appia Nuova to the Vicolo delle Cave (see p. 364), and then the Via Tuscolana, where they pass the *Porta Furba* and other Roman ruins. Short of (10½ M.) *Villa Senni* we cross the Naples railway. At (12½ M.) *Grottaferrata Bivio* the Frascati and the Grottaferrata (Rocca di Papa) and Genzano lines fork (p. 370). The Frascati terminus is in the Piazza del Municipio (see below). — (2) By railway (from the chief station), 15 M. in 45 min. (12 *L.* 30, 8 *L.* 60, 5 *L.* 50 c.). To (8½ M.) *Ciampino*, the junction of the lines to Naples (l.) and Velletri-Terracina (r.), see p. 385. The branch-line to Frascati gradually ascends. The station lies below the town.

Frascati. — Hotels. *Tusculum*, opposite the Villa Torlonia, with restaurant and terrace, 50 beds at 20-25, B. 5, L. 20, D. 22, P. 40-50 *L.*, well spoken of; *Parco* (Villa Campitelli), 10 min. from the station, with garden and view, 60 beds at 10-15, B. 5, L. 16, D. 18, P. 30-40 *L.*, good; *Frascati*, at the station, 80 beds; *Bellevue*, Piazza del Municipio 1, near the tram-terminus, with view, 40 beds. — Restaurants (trattorie). *Villetta*, halfway up the station steps; *Eden*, Via Principe Amedeo 3; *Fagiano*, Via della Costituente; *Lippi*, to the left of the cathedral.

Tramways to Grottaferrata, Albano, and Genzano, and to Rocca di Papa, see p. 370 et seq.

Guide obligatory for admission to the villas (ask to be shown the printed tariff). Inquiries may be made at Felice Ruggeri's, stationer, Piazza Vittorio Emanuele, corner of Via Cesare Battisti. Tickets for the Villa Falconieri are obtained gratis at the Municipio, near the tram-station. — A visit to Tusculum, there and back, takes 3-4 hrs.; best route by the Villa Aldobrandini or Villa Ruffinella in going, and by Camaldoli and the Villa Mondragone in returning.

Frascati (1055 ft.), a town of 10,000 inhab., in a healthy situation on the hillside below the ancient *Tusculum*, with beautiful views, numerous streams, and charming well-shaded villas, is a favourite summer resort of Romans and foreigners.

A carriage-road and a path with steps lead from the station to the Piazza del Municipio, prettily laid out, where the tramway ends.

Grotta di Lucullo
Casalaccio
Valle la Chiesa
Tiraglaccio
Barco
Torre
Cas.le Morena
Rovinata
Vermiciano
FRASCATI
Borghese
Villa Aldobrandini
Villa Mondragone
Falconiere
Villa Ruffinella
Staz.e Ciampino
Sepolc. di Lucullo
Pallaricciati
Torre d'Acqua Sotterra
Villa Sersale
Castel Savelli
Monte Porzio
Grottaferrata
Casone
Selce Suora
La Torretta
Staz. di Frattocchie
Campo Vecchio
Pantanella
Cisterna
MARINO
CASTRIMOENIUM
Cerquetta
Spinabella
M.te Crescenzo
Costa Cartello
Valle S. Lorenzo
Rocca di Papa
M.te Borgantino
M.te Cucco
Giorgio
LAGO
DI
CASTEL GANDOLFO
ALBANO
Castellusna
S. Spirito
La Concia
S. Fomia
Lago di Turno
Torre Cerri
Cappuccini
ALBANO (ALBANUM)
M.te Gentile
Ariccia (Aricia)
Cas.e Sarelli
Carnarolo
La Torretta
Gallero
Lago di Nemi
Valle Ariciana
GENZANO DI ROMA
Cancellieru
Torrello
Kilom.
Napoli
Anzio e Nettuno
1 : 100.000

Porzio
Monte Compatri
Rocca Priora
Mte Fiore
Mte Peschio
Mte Artemisio
Mte Spina
Mte Cervo
Mte Pantaleone
Mte Castellaccio
Mte Peratolo
Mte Vestovo
Castgne Castiglione
Castgne Barbino
Maschio d'Ariano
Ariano
Vallecupola
Colle Pisciarello
Colle Fraggibbi
Colle d'Ulisse
Fraxinos
Velletri
Rospigliosi
Torre di Mezza Selva
Castiglione
Pantano Dogarella
La Cava dell'Aglio
Acqua Piombata
Lestra
C. Piccioni
C. Spallotta
Casale
Capuccia
S. Giovanni
De Lazzara
Via Latina
Via Appia Nuova
Via Sacrario
Via Ariana
Via Ardeatina
Via Nettunense
Via Anziate
Via Velletrana
Via Ferentinese
Via Prenestina
Via Labicana
Via Tuscolana
Via Casilina
Via Collatina
Via Tiburtina
Via Nomentana
Via Salaria
Via Flaminia
Via Cassia
Via Aurelia
Via Portuense
Via Ostiense
Via Ardeatina
Via Appia
Via Latina
Via Tuscolana
Via Casilina
Via Collatina
Via Tiburtina
Via Nomentana
Via Salaria
Via Flaminia
Via Cassia
Via Aurelia
Via Portuense
Via Ostiense

Here, to the right, is the entrance to the *Villa Torlonia* and, straight on, the lower entrance (not always open) of the Villa Aldobrandini (see below). To the left (2 min.) is the Piazza Vittorio Emanuele, the main square of the town, with a pretty fountain and the cathedral of *San Pietro*, built in 1700, which contains a memorial tablet to Charles Edward, the Young Pretender (d. 1788 at Frascati; see p. 336). Not far from the fountain is the small church of *Il Gesù*, with interesting mock-architecture and illusive paintings by Padre Andrea Pozzo.

From the piazza we ascend the steep street (Corso Italia), planted with palms, to the right of the cathedral. Above the town, on the left, is the *Villa Lancellotti* (occasionally open to the public); then, on the right, the *Villa Aldobrandini or *Belvedere* (adm., see p. 368), built and laid out in 1598-1603 from the designs of Giacomo della Porta, with a superb park adorned with terraces, grottoes, and fountains, and commanding extensive views, especially from the terrace in front of the house. From the neighbouring Via Cavour the Via Falconieri leads to the Villa Falconieri, now state property, dating from 1546, with a large park (visitors admitted, see p. 368) and a palazzo designed by Borromini (1648).

The road to Tusculum ($1^1/_4$ hr. to the theatre; guide desirable) leads past (20-25 min.) a *Capuchin Church* and the entrance to the *Villa Tusculana* or *Ruffinella* (adm. difficult). Then we turn to the right, either by the paved or the unpaved road, and lastly ascend a partly ancient road to the site of the venerable town of **Tusculum**, founded, according to legend, by Telegonus, son of Ulysses and Circe, the birthplace of the elder Cato, and the favourite residence of Cicero. In the middle ages it was occupied by warlike counts, and in 1191 was destroyed by the Romans. We first come to the *Amphitheatre*, outside the ancient walls. About 10 min. farther on, to the left, we see extensive ruins, thought to be those of Cicero's villa of 'Tusculanum'. Straight on are the ancient *Forum* and the well-preserved *Theatre* (2040 ft.); behind the latter is a *Piscina*, or reservoir, in four compartments. In front of the theatre we pass through a gate on the left and, descending the ancient road, reach (2 min.) a fragment of the old *Town Walls* and a curious well-house with ancient pointed vaulting. The *Citadel* (Arx; 2210 ft.), reached from the theatre in $^1/_4$ hr. by a footpath ascending to the right round the hill and then turning left, lay on an artificially hewn rock, now marked by a cross. The *View embraces, on the right, Monte Porzio and Camaldoli, farther distant the Sabine Mts., with Tivoli and Montecelio; then Soracte and the Ciminian Mts.; towards the sea the broad Campagna with its aqueducts, Rome, and the dome of St. Peter's; lastly, to the left, Grottaferrata, Marino, Castel Gandolfo, and the Monte Cavo, with Rocca di Papa below it.

On the way back we turn, just below the citadel, to the right, through the first gate, and descend the path to the E., keeping to the left at the first fork, to the right at the second. At the foot of the hill crowned with the monastery of *Camaldoli*, we follow the road to the left to the *Villa Mondragone*, dating from 1573-75 and occupied since 1865 as a Jesuit school. We descend along the wall of the park. Farther on the road leads between walls, and we turn to the right to the Villa Falconieri (p. 369).

From Frascati to Albano, $7^1/_2$ M., tramway in 49 min. (4 *L.*, 2 *L.* 75 c.). — To (2 M.) *Grottaferrata Bivio*, see p. 368. — $2^1/_2$ M. *Grottaferrata Città* (1082 ft.), with a castellated monastery of Greek Basilian monks (now a 'National Monument') and an old church, almost entirely rebuilt in 1754 and restored in 1902 (good frescoes by Domenichino, 1609-10, in the chapel of St. Nilus in the right aisle). — 3 M. *Valle Violata* or *Bivio Squarciarelli*, where the branch tramway to Rocca di Papa diverges (p. 373). — $4^1/_2$ M. *Marino* (stopping-place at the E. end of the village), see below. The road crosses a ravine, where we have a fine view of Marino behind us, and ascends to the margin of the crater of the Lake of Albano. To the left we have a view of the lake; to the right is the sea in the distance. — 7 M. *Castel Gandolfo*, see p. 371. The road, here called Galleria di Sotto, now descends to Albano (p. 371).

From Rome to Albano. (1) By tramway (comp. p. 368), 15 M. in 1 hr. (7 *L.*, 4 *L.* 75 c.). We follow the lines of the Frascati tram as far as the Vicolo delle Cave and then continue along the Via Appia Nuova. On the left are the Latin tombs (p. 367). — $3^3/_4$ M. *Acquasanta*, with the Rome golf-course. We pass the tombs on the Via Appia Antica (p. 364; r.). — 7 M. *Capannelle*, see below. — Beyond (12 M.) *Frattocchie* we join the Via Appia Antica. — $13^1/_2$ M. *Ercolano*, for Castel Gandolfo (p. 371; $^1/_2$ M. to the E.). — 15 M. *Albano*, with two stopping-places: 'Porta' (with Pompey's tomb on the left, p. 372), and another near the Piazza Umberto Primo.

(2) By railway, $18^1/_2$ M. in 1 hr. (15 *L.* 10, 10 *L.* 40, 6 *L.* 50 c.). We start from the main station and follow the line from Rome to Naples viâ Cassino (p. 385) nearly to the Porta Furba. To the left is the *Torre Pignattara*, the remains of the octagonal tomb of the Empress Helena (p. 341), converted into a church. To the right are the arches of the Acqua Felice, partly built upon the ruins of the ancient Aqua Claudia, and partly adjoining them. The line then crosses the ancient Via Latina (p. 367) and skirts the Via Appia Nuova. On the right are the tombs on the Via Appia. — 7 M. *Capannelle*. To the right is the Casale Rotondo (p. 367), to the left the hills. — The train ascends gradually, with a curve and a tunnel.

15 M. **Marino** *Laziale* (1155 ft.; Albergo d'Italia; pop. 9100), with several churches, is picturesquely situated on a spur of the Alban Hills and occupies the site of the ancient *Castrimœnium*.

Beyond a tunnel we reach the N. bank of the ***Lake of Albano** (960 ft.; 6 M. in circuit, maximum depth 560 ft.). On the left we have a fine view of the lake, on whose N.E. bank, on a long hill, lay *Alba Longa*, the capital of the Latin League destroyed by the Romans. The lake is of volcanic origin and is drained by a subterranean channel (Emissarium), said to have been made by the Romans in 396 B.C., though the existing remains date from the imperial period only. [It may be visited from Castel Gandolfo; guide at the little red-and-white house at the N. end of the town; there and back 1 hr.; gratuity.]

17 M. **Castel Gandolfo** (1395 ft.; Alberghi Pagnanelli, Grottino Marroni, both with views), a little town of 2200 inhab., is splendidly situated high above the Lake of Albano. From the station we may either ascend direct by a steep path or take the road to (10 min.) the Piazza del Plebiscito. In this piazza rise the large *Papal Summer Palace*, built by Carlo Maderna in 1629 and now used as a home for aged cardinals, and the church of *San Tommaso*, by Bernini (1661), containing splendid stucco decorations and a Crucifixion on the high altar by Pietro da Cortona. At the S. end of the town is the *Villa Barberini*, near which, on the Albano road, a tablet recalls Goethe's visit in 1787. We now follow the *Galleria di Sopra*, an avenue of evergreen oaks, leading on the slope above the lake to (35 min.) Albano (views mostly spoilt by new villas). At the Capuchin convent (p. 372) the road descends to the right to Albano; the path straight on, skirting the convent-wall, leads in 25-30 min. to the Albano and Rocca di Papa road (p. 373).

Between two tunnels the railway crosses the Rome and Albano road.

18½ M. **Albano.** — Hotels. *Europa*, Corso Vittorio Emanuele 212, with café-restaurant, 40 beds; *Alhambra*, Corso Vittorio Emanuele 220, 30 beds at 8-12, B. 1½, L. 10, D. 12, P. 25-35 *L.*, well spoken of.

Carriage to Nemi 40 *L.*; to Rocca di Papa (allowing time to ascend Monte Cavo) and Frascati 100 *L.* (arrange the fare before starting). — Motor Cars 2 *L.* per km.

Walkers to *Rocca di Papa* and the *Monte Cavo*, and back by *Nemi*, *Genzano*, and *Ariccia* (6-7 hrs.; see p. 368), turn to the left from the Piazza Umberto Primo, cross the Piazza Principe Amedeo, and ascend to the right to the Capuchin convent.

The town of *Albano* (1260 ft.), officially *Albano Laziale*, with 9400 inhab., was built, probably by Septimius Severus, within the precincts of Domitian's villa of *Albanum*, and has been the seat of a bishop since 460. The see was held by Nicholas Breakspear (p. 337) in 1146. Its elevated position makes it a favourite summer resort, and it is a good starting-point for excursions. Above the station is the Piazza Umberto Primo, a fine view-point. The upper end of the piazza is skirted by the Via Appia, in which is the tramway. Turning to the right, we reach in 5 min. a remarkable *Tomb in the Etruscan Style*, outside the town, to the S.E. It con-

sists of a massive cube, once crowned with five obtuse cones, of which two remain. It was formerly called the Tomb of the Horatii and Curiatii. At the opposite (N.W.) end of the town is the 'Porta' tram station, 2 min. from which, to the right of the Via Appia, are the remains of a large tomb, groundlessly called the *Tomb of Pompey.* From the tram station the Via Cairòli and, farther on, the Via delle Grazie ascend to the convent of San Paolo and the (10 min.) Capuchin convent (p. 371). Between the two, to the right of the road, we see through an iron gate the remains of an *Amphitheatre.*

The Tramway from Albano to Genzano (17 min.; 1 *L.* 75, 1 *L.* 25 c.) follows the high-road, which, beyond the Etruscan tomb, is carried by a viaduct of three rows of arches, one above the other, across the valley near Ariccia (erected in 1846-53; 334 yds. long, 194 ft. high). To the right we have a view of the plain towards the sea; to the left is the park of the *Palazzo Chigi,* built by Bernini, lying to the left beyond the viaduct.

1¼ M. **Ariccia** (1350 ft.; Trattoria la Posta) is a small town with 4950 inhab. and pleasant woods in the vicinity. The domed church of *Santa Maria dell' Assunzione* was built by Bernini in 1664.

The Genzano road crosses three viaducts, passes the church of *Galloro,* formerly Jesuit, and then divides: to the left to a Capuchin convent and along the W. bank of the Lake of Nemi to Nemi; the avenue in the middle leads to the (10 min.) Palazzo Cesarini (see below); the tram descends to the right to Genzano.

3 M. **Genzano** (1430 ft.; Albergo-Ristorante Belvedere, Piazza Belvedere, to the N., Ristorante Pizzotto, Corso Vittorio Emanuele 132, both with view), a town of 8850 inhab., is situated high above the S.W. bank of Lake Nemi. The garden of the *Palazzo Cesarini* lies on the steep slope (no adm.).

The ***Lago di Nemi** (1045 ft.; 3½ M. in circuit, 110 ft. deep), enclosed by steep slopes of tufa, about 600 ft. high, is of volcanic origin like the Alban Lake, and like it has an artificial outlet. It is justly considered the gem of the Alban Hills, and is strikingly beautiful when the sun is high. Its ancient name, the *Lacus Nemorensis,* was derived from the sacred grove (nemus) of Diana, of whose temple the foundations have been discovered below the village. Two great barges or house-boats, with marble pavements and leaden water-pipes, were moored off the temple. Though the pipes bear the name of Caligula, these floating palaces are generally ascribed to Tiberius, his predecessor. Attempts to raise the barges were made in 1895 and 1904 (comp. p. 272), and for this purpose it is now proposed to divert the water into the Lake of Albano.

From Genzano to Nemi is an hour's walk: by the Palazzo Cesarini we follow the road to the right, go through the town, and pass the church of the Santissima Annunziata. The road (2¾ M.; motorbus 2 *L.* 10 c.) skirts the upper S. margin of the lake. A beautiful but

stony path descends to the lake by the Annunziata, and then ascends steeply through orchards near the mills of Nemi.

Nemi (1710 ft.) is a mediæval village with an old castle. The inn (Trattoria De Sanctis, with bedrooms) has verandas commanding a delightful view of the lake and the castle of Genzano, of an old watch-tower beyond, and of the extensive plain and the sea.

Walkers returning from Nemi to Albano (1¼ hr.) go N. along the edge of the hills to the Fontana della Tempesta (½ hr.; on the right, the path to the Monte Cavo), then descend to the left, take (2 min.) the sunken path to the right through woods, keep to the right again at the fork, and follow the Castel Gandolfo road as far as the Capuchin convent (p. 372). — Monte Cavo is ascended from Nemi in 2 hrs. (comp. p. 374).

The Ascent of Monte Cavo is most conveniently made from Rocca di Papa, which is reached by tram from Frascati in 1 hr. (4½ M.; from Rome direct to Rocca di Papa 7 *L.* 75, 5 *L.* 25 c.). To *Valle Violata*, see p. 370; we then take the branch-line. The terminus at Rocca di Papa is nearly ½ M. from the village, to which a funicular ascends. — From Albano to (4½ M.) Rocca di Papa (carriage, see p. 371; 1¾-2 hrs.' walk) the road, bad in places, leads to the right below the Capuchin convent (p. 372), and at the top of the hill, by the (12 min.) park of the Palazzo Chigi (p. 372), is joined by a road coming from Ariccia. Then (¼ hr. farther on) the road to the Galleria di Sopra (p. 371) diverges to the left, a short-cut from Albano. Beautiful woodland scenery. To the left diverges the road to the former convent of *Palazzuola*, now used as a summer residence by Irish seminarists. Next a steep ascent to the *Madonna del Tufo* (2215 ft.; trattoria), where we have a superb view of the Alban Lake, the hills, and Rome. Before reaching Rocca di Papa, instead of going into the village to the left, we may ascend direct to the Campo di Annibale, past a great lime-tree enclosed by a low wall.

Rocca di Papa (2030-2490 ft.; Grand, 200 beds from 20, B. 7, L. 25, D. 30, P. from 60 *L.*; Righi, 70 beds; Trattoria dell'Angeletto, in the lower village), in a picturesque rocky site, with numerous villas, lies among beautiful woods on the outer slope of the great extinct crater of *Campo di Annibale*, so named from the unfounded tradition that Hannibal once encamped here. The garrison of Rome occupies a summer-camp here in July, August, and September.

From Rocca di Papa the ascent of Monte Cavo takes ¾ hr. We ascend the steep streets of the village in 10-12 min. to the margin of the crater, and then turn towards the top by a path to the right, leading in 15 min. more to the *Via Triumphalis*, an ancient road, paved with basalt, once used for triumphal processions by generals to whom the Senate had refused a triumph at Rome. At two points on the way (10 min. below the summit) the view to the S.W. is finer than from the top: to the right lies Marino; to the left of it the Alban Lake, Ariccia with the viaduct, Genzano, Lake Nemi, and Nemi itself.

***Monte Cavo** (3115 ft.) was the ancient *Mons Albanus*, on which stood the venerable sanctuary of the Latin League, the Temple of Jupiter Latiaris, where the great sacrificial festival of the Feriæ Latinæ was held annually. The precise site of the temple is uncertain. The excavations of the 17th cent. show that there was little left of it, and about 1777 the Cardinal Duke of York (p. 336) erected a Passionist convent (now an albergo) on the summit. The fragments of buildings excavated in 1912 date from the imperial age. At our feet lie the beautiful Alban Hills; in the distance is the sea-coast from Terracina to Civitavecchia, to the N.W. Rome and the Campagna, N.E. the Sabine Mts., and S.E. the Volscian Mts. — Descent to Nemi (p. 373), $1^1/_2$ hr.

C. Tivoli and the Sabine Mountains.

The *Sabine Mountains*, so named after the ancient inhabitants, form part of the chain of the Apennines, bounding the Campagna on the E.; they attain a height of 4490 ft., and are full of picturesque interest. The hurried traveller, however, will probably be content with a day at *Tivoli* and perhaps a visit to *Subiaco*. The finest months are April and May. The best way is to go by steam-tram, stopping by the way at the Villa Adriana (p. 375). To visit the villa from Tivoli by carriage takes longer.

From Rome to Tivoli. (1) By Railway (Rome, Sulmona, and Castellammare Adriatico line; from the main station), $24^1/_2$ M. in $1\text{-}1^1/_2$ hr. (22 *L.*, 14 *L.* 90, 9 *L.* 20 c., by slow train 19 *L.* 60, 13 *L.* 40, 8 *L.* 20 c.). — $5^1/_2$ M. *Tor Sapienza;* $7^1/_2$ M. *Salone.* — 9 M. *Lunghezza*, the ancient *Collatia*, with a baronial castle. — $12^1/_2$ M. *Bagni.* Below, to the right, we see Tivoli and the railway viaducts farther on, with the mountains beyond. — $15^1/_2$ M. *Montecèlio.* — The line ascends rapidly. — $20^1/_2$ M. *Palombara-Marcellina*, starting-point for the ascent (a day's excursion from Rome) of *Monte Gennáro* (4170 ft.), which towers to the N. On the right we survey the Campagna; in front of us, Tivoli and the cypresses of the Villa d'Este. Beyond a tunnel we obtain (r.) a view of the waterfalls (p. 377). Then three more tunnels. — $24^1/_2$ M. *Tivoli.* The station is outside the Porta Sant'Angelo (p. 376).

(2) By Steam Tramway, 18 M. in $1^1/_2$ hr. (9 *L.* 30, 6 *L.* 60 c., return-ticket 16 *L.* 20, 11 *L.* 30 c.; return-ticket at single fare on Sun. and holidays). The cars start from outside the Porta San Lorenzo-Tiburtina (Pl. I, 4; p. 275), which is reached by tram No. 12 (p. 241) or Nr. 53 (p. 242). The journey may be broken at Villa Adriana. — The tram follows the high-road, which nearly corresponds with the ancient *Via Tiburtina.* At (4 M.) *Ponte Mámmolo* it crosses the *Anio*, now the *Teverone;* 7 M. *Settecamini;* $12^1/_2$ M. *Bagni*, station for the sulphur-baths of *Acque Albule.* We cross the Anio by the ($14^1/_2$ M.) *Ponte Lucano*, near which is the well-preserved *Tomb of the Plautii*, of the early empire, resembling that of Cæcilia Metella (p. 367).

15½ M. *Villa Adriana.* The station (restaurant) is 4 min. from the entrance of the ruins. A fine avenue of cypresses leads to the house ('Ingresso' on the plan, p. 376; open 8 - dusk) where tickets are sold (8 *L.*; Sun. free). A rapid survey takes 2 hrs.

***Hadrian's Villa**, the ruins of which extend over an area of over 170 acres, was a magnificent creation of the last years of the Emperor Hadrian (d. 138). It contained reproductions of the buildings which had most interested the emperor in the course of prolonged travels throughout his vast empire. After his death the only mention of the 'Palatium Hadriani' occurs in the reign of Aurelian. The excavations, begun here in the 16th cent., have yielded many of the chief treasures of the Roman museums. In the following description, which should be compared with the plan, we retain the usual, though often very doubtful, names of the buildings. The chief attraction of the ruins is their beautiful setting.

The first building connected with the villa is the *Teatro Greco*, of which the stage and rows of seats are distinguishable. Skirting the back of the stage, we then ascend to the right through an avenue of cypresses, due S., to the *Poikile* (Italian, il Pecile), a colonnade, enclosing a rectangular garden with a large water-basin in the centre. The N. side-wall (220 yds. long) is alone preserved. The vaulted chambers in the substructures (entered from the S. side of the square, 30 paces W. of a cypress, Pl. 1) are supposed to have been occupied by the imperial guards or slaves. — At the N.E. corner of the square is the entrance to the *Sala de' Filosofi*, with niches for statues. We next enter a round building known as the *Natatorium* (Pl. 3), but more probably an aviary, containing a water-basin and an artificial island adorned with columns. To the S. are various bath-rooms. To the E. lay the *Principal Palace*. We first enter a slightly higher rectangular court *(Cortile della Biblioteca)*, the left side of which is occupied by the so-called *Library* (Pl. 4), still standing in parts up to the first story. On the E. side of the court is the so-called *Ospedale* (Pl. 5), a broad corridor flanked on both sides by chambers with a cruciform ground-plan and well-preserved mosaic pavements. Farther to the N.E. a lower corridor, with a fine vestibule on its left side, leads to a room supposed to have been a *Triclinium* ('Triclinio verso Tempe'), or dining-room, commanding a fine view of the vale of Tempe, Tivoli, and the mountains. On leaving the ante-room we ascend the steps to the left, through the olive-grove, to the *Doric Peristyle* (Pl. 6) and to the large rectangular *Giardino*. Some fine mosaics were found in the adjoining rooms *(Triclinio)*. On the E. side of the Giardino is the *Œcus Corinthius* (Pl. 7), a hall with large semicircular recesses at the ends. From its S.E. corner we pass through an octagonal vestibule to the *Piazza d'Oro*, a court enclosed by a series of sixty-eight columns, alternately of Oriental granite and cipollino, of which the bases alone are now in situ. The remains of most costly materials found here in the 18th cent. gave rise to the name. On the S.E. side of the Piazza d'Oro is a domed chamber, with a semicircular apse containing a fountain. — We now return to the Œcus Corinthius. Adjacent on the left is the *Basilica*, with thirty-six marble pillars. To the S.W. of it is a room with an exedra, in which is a raised platform; this is supposed to be the throne-room.

At the N. angle of the throne-room is a semicircular *Exedra* (Pl. 9), with a water-basin; on the W. side is the so-called *Quartiere dei Vigili*, a building in several stories (really a storehouse for valuable materials). Below its right side we pass to the right through a subterranean corridor *(Criptoportico)*, on the left of which is a staircase to a suite of rooms overlooking the *Stadium*. On leaving the palace we follow, to the S., the substructures of a large oblong lower-lying court, in the middle of which are the *Terme Grandi*, or bath-house, with remains of tasteful stucco orna-

mentation. To the left as we leave the Thermæ opens the *Valley of Canopus*, artificially hewn in the tufa rock, devoted by Hadrian to gay festivals in the Egyptian manner. At the end of the valley is a large well-preserved recess with a fountain, beyond which was a system of subterranean halls, ending in a cella with a statue of Serapis. — Returning past the W. front of the Terme Grandi, we pass the better-preserved *Terme Piccole*, and through the Poikile, to enjoy the grateful shade of the grove below the Giardino and the view of Tivoli and the Vale of Tempe.

The walk from Hadrian's Villa up to Tivoli takes an hour. From the tram station we ascend N. to (20 min.) the Roman high-road, beyond which we take the road passing an antique rotunda known as the *Tempio della Tosse* ('temple of coughing') and ending at the Porta del Colle (see the plan, p. 377). Thence we follow the Via del Colle straight on towards the cathedral, and then the Via Valeria, leading to the right to the Ponte Gregoriano (p. 377). — The Tramway (¼ hr.) sweeps round to the S.E., ascends steeply through olive-groves, past (17 M.) *Regresso*, and ends at the (18 M.) Porta Santa Croce (see below). We then ascend through the town to the Piazza Rivarola, W. of the Ponte Gregoriano (p. 377).

Tivoli. — Hotels (inquiry as to charges advisable; all with restaurants). *Hôtel des Cascades* (Pl. a), opposite the entrance to the waterfalls, with garden, 52 beds at 9-20, B. 5, L. 15, D. 20, P. 30-45 *L.*; *Sirena* (Pl. b), above the waterfalls, with view, 24 beds at 7-12, B. 6, L. 18, D. 25, P. 30-45 *L.*; *Sibilla* (Pl. c), near the temples (see below), with view, 25 beds at 15-20, P. 35-40 *L.*; *Plebiscito* (Pl. d), Piazza Plebiscito. — Restaurants (trattorie). *Regina*, Piazza Plebiscito; *Italia*, by the tram station.

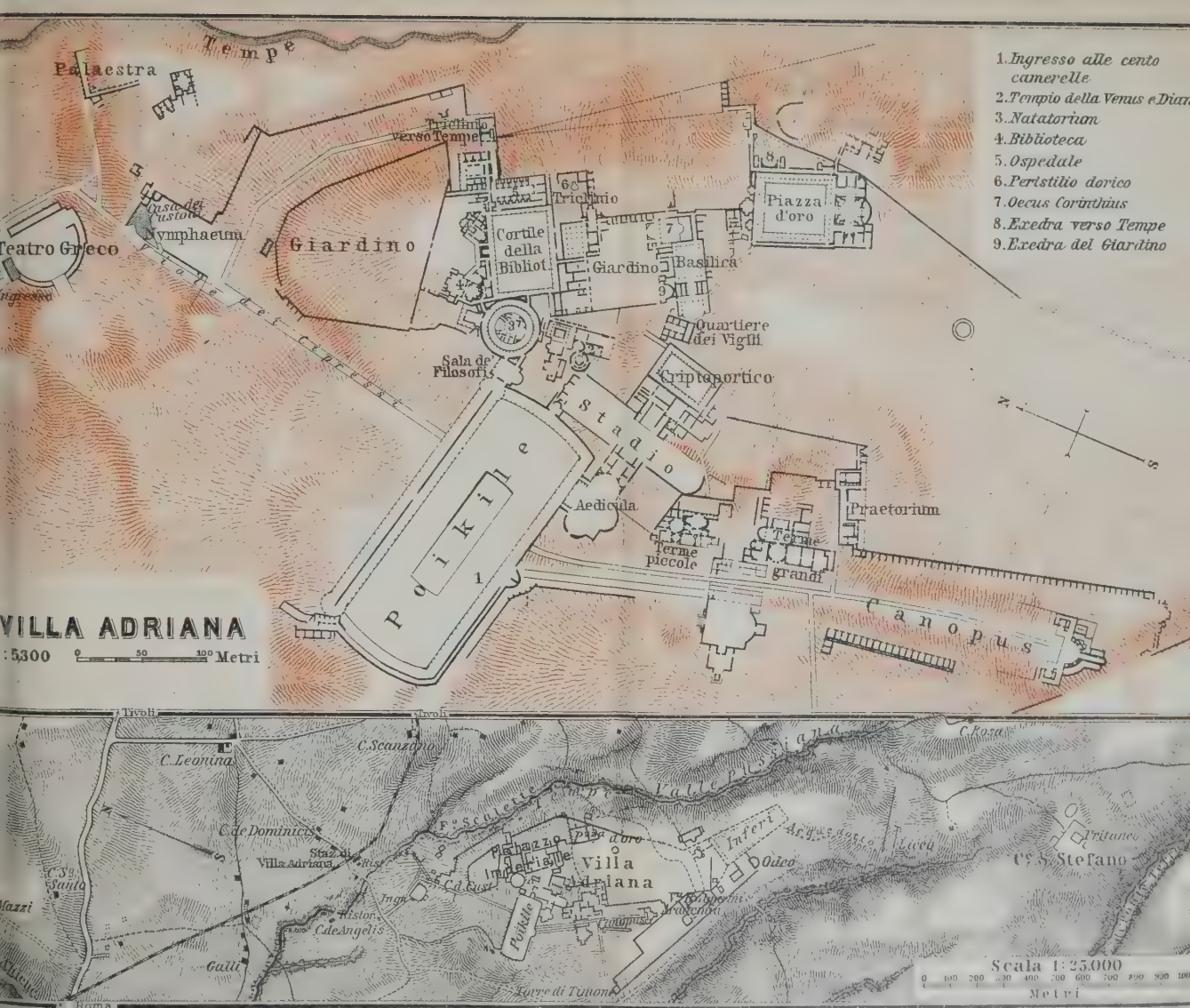
Admission to the Waterfalls (a visit to which takes 1-1½ hr.) is free on Thursdays, when the gates by the Ponte Gregoriano and the temples are both open. On other days the chief entrance by the Ponte Gregoriano is alone open (adm. 2 *L.* 50 c.), but the gate by the temples may be used as an exit (tickets must be shown). Guide quite unnecessary.

Cabs. Per drive in the town 3 *L.*; to Hadrian's Villa and back, with stay of 1½ hr., 30 *L.* (arrange the fare before starting).

Tivoli (760 ft.), the ancient *Tibur*, with 14,800 inhab., is splendidly situated on a chain of limestone hills running S. from Monte Gennaro (p. 374), through which the Anio has forced its passage. During the imperial age it was a favourite summer-residence of Roman patricians; the emperor Augustus, Mæcenas, and others had villas here. To the S. rises *Monte Ripoli*, to the E. *Monte Catillo*.

Those who arrive by rail enter the town by the *Porta Sant' Angelo*, 5 min. N., close to which is the entrance to the waterfalls (comp. p. 377); they then cross the valley by the *Ponte Gregoriano*, above the falls, and reach the *Piazza Rivarola*, from which the main street to the left leads to the *Porta Santa Croce*, the tram terminus, while the Vicolo della Sibilla diverges to the right.

The **Temple of the Sibyl*, situated in the courtyard of the Sibilla Hotel, is a round edifice of the Corinthian order, once enclosed by an open colonnade of eighteen columns, ten of which are preserved. In the middle ages it was used as a church. It stands on a rock above the waterfalls, of which it affords an admirable view. — Adjacent is the so-called *Temple of Tiburtus*, a long rectangle, with four Ionic


Tempe
Palaestra
Triclinio verso Tempe
Casa del Custode
Nymphaeum
Teatro Greco
Ingresso
Giardino
Cortile della Bibliot
Triclinio
Giardino
Basilica
Piazza d'oro
Quartiere dei Vigili
Sala dei Filosofi
Criptoportico
Stadio
Aedicula
Praetorium
Terme piccole
Terme grandi
Poikile
Canopus
1. Ingresso alle cento camerelle
2. Tempio della Venus e Diana
3. Natatorium
4. Biblioteca
5. Ospedale
6. Peristilio dorico
7. Oecus Corinthius
8. Exedra verso Tempe
9. Exedra del Giardino
VILLA ADRIANA
1:5300
0 50 100 Metri
Tivoli
C. Leonina
C. Scanzano
C. de Dominicis
Staz. di Villa Adriana
Ristor.
C. de Angelis
Galli
Santa
Mazzi
Piazzale della Villa Adriana
Pia d'oro
Villa Adriana
Cadrisse
Poikile
Canopus
Odeo
Inferi
Aree sacre
Licei
C. Rosa
Tritanea
C. S. Stefano
Torre di Tivoli
Scala 1:25000
0 100 200 300 400 500 600 700 800 900 1000
Metri

Geograph. Anstalt v. Wagner & Debes Leipzig

columns in front. Close by is the iron gate admitting to the waterfalls on Thursdays (comp. p. 376).

The Waterfalls in the gorge overlooked by the temples are to be seen in their former magnificence on Sun. and holidays only, as, since the construction of a new hydro-electric power station the volume of water is often considerably reduced on week-days. The falls are formed by the waters of the *Anio* passing through a double tunnel (295 and 330 yds. long) known as the *Traforo Gregoriano*, bored in 1826-35 through the W. slope of Monte Catillo after the town had been repeatedly devastated by floods. From the entrance ('Ingresso' on our plan) at the E. end of the Ponte Gregoriano we turn at once to the left beyond the ticket-office and the iron gate (see above; there being no admission to the upper end of the Traforo), pass below the Ponte Gregoriano, and follow the upper path along the brink of the valley, in view of the two temples on the left. We soon reach a *Terrace* planted with evergreen oaks, where we have the best view of the temple of the Sibyl (facing us, high up). Passing through the gate, we descend to the 'New Waterfall', 354 ft. high, formed by the Anio plunging headlong from the Traforo. The tunnel may be entered by the sidewalk. The steps on the other side of the terrace descend to a point commanding a view of the upper part of the waterfall. From the terrace we retrace our steps a short way, and then, keeping always to the right, descend by the footpath (not by the stone steps); on the left are the foundations of a Roman building. Halfway down, near some cypresses, a path to the right descends to (4 min.) a stone *Platform* commanding a fine view of the main part of the new fall (beautiful iridescent effects in the forenoon). We return to the main path and descend, at first in zigzags, then by steps, to the *Sirens' Grotto.* — We return thence to the bifurcation of the paths, and ascend on the other side of the valley to a *Gallery* hewn in the rock, the openings in which we see on our way up. At the end of the gallery the path again divides; that to the left leads across an iron bridge to the *Grotto of Neptune*, formerly the main channel of the Anio. The zigzag path at the entrance to the gallery ascends to the above-mentioned exit near the temples.

The best general views of Tivoli and the waterfalls are obtained from the **Via delle Cascatelle*, which leads from the Porta Sant' Angelo (p. 376), at first under the name of Via Quintilio Varo, along the slopes on the right bank of the Anio, between fine olive-trees. The finest point is the (¼ hr.) terrace, marked *Belvedere* on the plan. We may either turn here or go on to (10 min.) the terrace beyond *Sant' Antonio.*

We next visit the *Villa d'Este, one of the finest Renaissance creations of the kind, begun in 1549 by *Pirro Ligorio* for Cardinal Ippolito d'Este, and belonging before the War to Archduke Francis Ferdinand of Austria and Este. Visitors are admitted from 8 till

dusk (8 *L.*). We enter by a gate adjoining the church of Santa Maria Maggiore. The casino is now occupied by an ethnographical museum and an academy of music. From the terrace at the back we have a fine view of the gardens, which descend in steps down the steep slope. The picturesque wilderness of trees in the lower part (including the famous cypresses encircling the central rondel, said to be the tallest in Italy) was once laid out with flower-beds, mazes, arboured walks, etc. The pavilion at the end of the terrace commands an extensive view of the Campagna. — Three approaches lead down to the gardens: the middle one runs straight to the rondel; that on the left, skirting the W. margin of the grounds, passes the 'Roma Antica', a model of the ancient city, much admired in its time but now in a ruinous condition, and the Fontana della Civetta; while that on the right (E. margin) takes us to the Fontana della Sibilla, a splendid baroque fountain of the 16th century.

From Tivoli to Subiaco, 23 M., railway in $1^1/_2$-2 hrs. (19 *L.* 40, 14 *L.*, 8 *L.* 75 c., by slow train 18 *L.* 60, 13 *L.* 50, 8 *L.* 45 c.). Station outside the Porta Sant' Angelo (p. 376). — The train ascends the valley of the Anio. — 5 M. *Castel Madama;* 7 M. *Vicovaro.* Tunnel. — From (9 M.) *Mandela-Sambuci* (1600 ft.) the main line goes on to Sulmona. The Subiaco branch follows the Anio valley S.E.

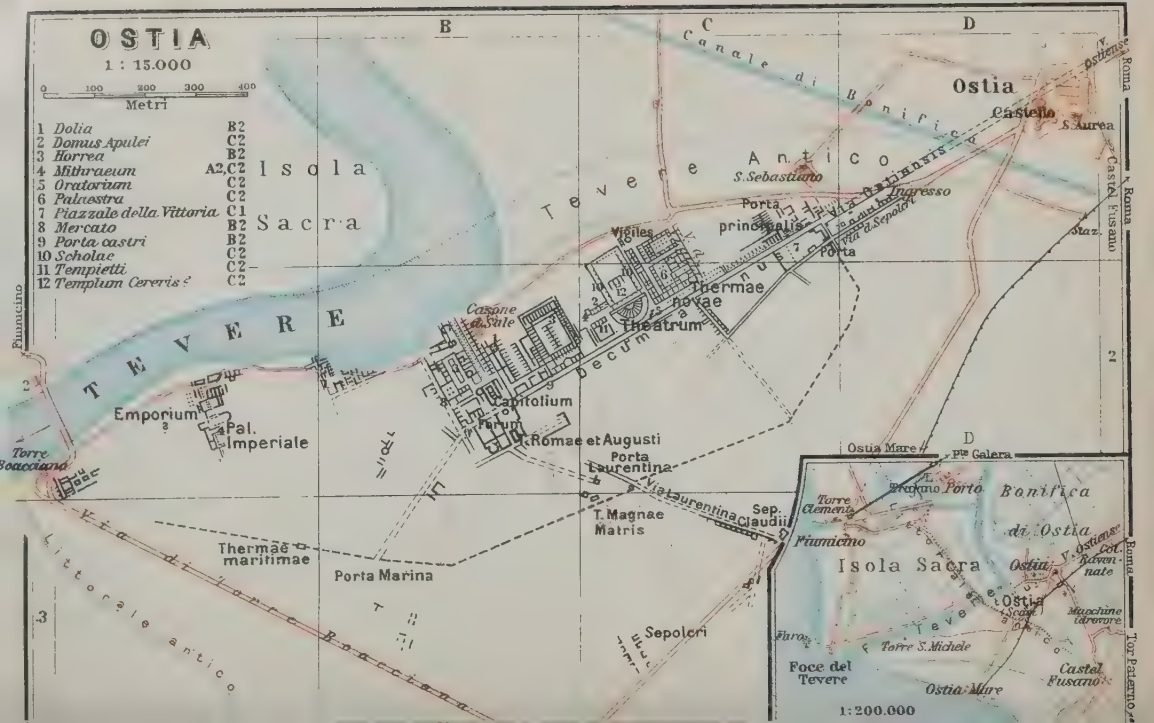
23 M. **Subiaco** (1340 ft.; Albergo Belvedere, halfway to the monasteries, 55 beds at 8-10 *L.*, well spoken of; Albergo-Roma, Viale Principe Umberto, 25 beds; Albergo dell' Aniene, Via Cadorna, 15 beds at 8-10 *L.*), the ancient *Sublaqueum*, with 8250 inhab., commanded by a mediæval castle, is the starting-point for an excursion to the three Monasteries of St. Scholastica (there and back 3 hrs.; carriage there and back 10 *L.*, to Olevano, p. 385, including a halt at the monasteries, 35 *L.*). We follow the main street up the right bank of the Anio; then, 10 min. beyond the last houses, before reaching the Ponte Rapone, we ascend the walled path to the left. The first monastery, founded by St. Benedict about 510, has been replaced by a modern building; the second, of 1052, was afterwards rebuilt in the Gothic style; the third has a fine Romanesque arcaded court, begun in 1210-15, with Cosmato mosaics. The present church of *Santa Scolastica* dates from the 18th century. — Higher up (25 min.) is the monastery of *San Benedetto* or *Sacro Speco* (2100 ft.); the upper and lower churches are adorned with frescoes of the 13th century. The chapel adjoining the upper church contains a freely retouched portrait of St. Francis of Assisi, who visited the monastery about 1218 and, according to the legend, converted the thorns cultivated by St. Benedict into the roses which still bloom in the garden. The grotto, the hermitage of St. Benedict, contains his statue, by a pupil of Bernini.

Narrow-gauge railway from Rome to *Fiuggi* viâ Palestrina, see p. 385.

D. Ostia.

Electric trains hourly from Rome to *Ostia (Scavi)*, 13 M. in $^1/_2$ hr. (3 *L.* 45 c., return-fare 6 *L.*); to *Marina di Ostia*, $15^1/_2$ M. (4 *L.*, return 6 *L.* 80 c.). The journey may be broken at Scavi (ticket including railway-fare and admission to the excavations and the bathing establishment 11 *L.*). The trains start (comp. Pl. D, E, 6) from outside the Porta San Paolo, near the Pyramid of Cestius (p. 320; trams, see p. 240). — The construction of a motor road (p. 26), the 'Via Cristoforo Colombo', between Rome and Ostia, was begun in 1925.

A visit to the ruins takes at least 2-3 hrs. (luncheon should be brought).


OSTIA
1 : 15.000
0 100 200 300 400
Metri
1 Dolia B2
2 Domus Apulei C2
3 Horrea B2
4 Mithraeum A2, C2
5 Oratorium C2
6 Palaestra C2
7 Piazzale della Vittoria C1
8 Mercato B2
9 Porta castri B2
10 Scholae C2
11 Tempietti C2
12 Templum Cereris C2
B
C
D
Isola Sacra
Tevere Antico
Canale di Bonifica
Ostia
Castello
S. Aurea
Roma
Castel Fusano
Ostiense
Ingresso
Via Ostiensis
Via dei Sepolcri
Porta principalis
Porta
Vigiles
Thermae novae
Theatrum
Decumanus Maximus
Casone di Sale
Capitolium
Forum
Emporium
Pal. Imperiale
Torre Boccaccio
Fiumicino
T. Romae et Augusti
Porta Laurentina
Via Laurentina
Sep. Claudii
T. Magnae Matris
Thermae maritimae
Porta Marina
Via di Torre Boccaccio
Litorale antico
Sepolcri
Ostia Mare
P.ta Galera
Torre Clementina
Fiumicino
Porto
Bonifica di Ostia
Isola Sacra
Ostia
Ostia Antica
Macchine idrovore
Faro
Torre S. Michele
Foce del Tevere
Castel Fusano
Ostia Mare
Tor Paterno
1:200.000

The railway runs S.W., a little E. of the ancient *Via Ostiensis* (now a modern high-road), and passes under the Pisa railway (p. 213). Beyond a short tunnel we leave the basilica of San Paolo Fuori (p. 320) and a wireless station on the right. We approach the Tiber. On the left are the Via Laurentina (p. 321) and the basalt quarries of *Torrino*. — 10 M. *Acilia* (120 ft.). We then cross the vast *Bonifica di Ostia*, a former salt-marsh, which has gradually been drained and brought under agriculture during the last fifty years.

13 M. **Ostia Scavi** (10 ft.; Trattoria allo Sbarco di Enea, 3 min. N.W. of the station). The modern village, 4 min. N. of the station, is commanded by the *Castle* (Pl. D, 1), built to defend the harbour in 1483-86 by Baccio Pontelli of Florence for Cardinal Giuliano della Rovere (afterwards Pope Julius II.). It is a fine specimen of the early Italian type of fortification. In the interior (ring; adm., see below) are six rooms of sculptures found in the excavations. Extensive view from the tower. The pretty church of *Sant' Aurea* dates also from the time of Julius II.

The *Excavations, 3 min. S.W. of the castle (4 min. from the station; straight ahead and finally to the left), are open 9-5.30 (adm. 10 *L.*, including the castle; free on Sun.), in June-Sept. 8.30-1 and 3-7 (adm. 5 *L.*). Illustrated guide (1925), by Professor Guido Calza, director of the excavations, 12 *L.* (in English 15 *L.*).

Ancient Ostia, situated at the mouth of the Tiber, whence its name, is thought to have been founded in the 7th cent. B.C., though none of the remains so far excavated date earlier than the 4th. From c. 300 it was the chief base of the Roman fleet, and under the emperors it became the principal town in the environs of Rome and the port through which the city drew its supplies of corn. Even when a new channel to the N. and a dock 2 M. from the town had been constructed, Ostia retained its prosperity. Christianity spread rapidly among its cosmopolitan population, which must have amounted to 70,000-80,000, and the bishopric is said to have been established by the Apostles themselves. After the fall of the Roman empire Ostia, defenceless against the incursions of the Saracens, was abandoned to its malaria. The excavated ruins date for the most part from the 2nd-4th cent. A.D. Where Pompeii ends, Ostia begins. The type of house, however, is here very different (comp. p. 431). Pompeii, a Hellenistic provincial town, consists of dwelling-houses of one or two stories, with rooms arranged round the atrium, while Ostia, the populous seaport of the capital, shows remains of tall blocks of flats (insulæ), with windows on the street as well as on the garden side, often furnished with loggias and galleries, and representing the type of the Roman town-house of the imperial age.

At the entrance ('Ingresso'; Pl. D, 1) of the excavations begin the rows of *Tombs* flanking the Via Ostiensis and the Via dei Sepol-

cri, parallel with it on the S. Among them are a number of large individual tombs and columbaria (p. 324) of well-designed brickwork. The Via Ostiensis leads to the **Town Gate** (Porta Principalis; Pl. C, 1), with well-preserved foundations, dating from the Republican period, 3 ft. below the pavement of the imperial age.

The main street (*Decumanus;* 875 yds. in length, as far as the West Gate, p. 382) continues the Via Ostiensis straight through the town and is flanked in places on the right by large colonnades of brick pillars. Immediately on the left is an open space, known as *Piazzale della Vittoria* (Pl. 7; C, 1) from a colossal statue of Roma Victrix found here, a good decorative sculpture of the imperial age that formerly adorned the town gate.

On the right, 200 yds. from the gate, beyond two columns (l.), opens a fine side-street known as the *Via dei Vigili* (Pl. C, 2, 1). A mosaic discovered here, with representations of the four gods of the winds and four figures symbolizing the provinces, must have belonged to the Thermæ of the early empire, which were replaced c. 100 A.D. by the *Thermæ Novæ* occupying the block of buildings on the left. At the N.E. angle are the bath-rooms, with heating apparatus, etc., adjoined by rooms with black-and-white mosaics (Amphitrite and Neptune, etc.). A terrace on the first story (reached from the Decumanus) affords a good general view of the baths. Under the large colonnaded courtyard (Palæstra; Pl. 6), in the W. part of the buildings, is a water-tank with five compartments.

At the end of the Via dei Vigili, on the left, are the *Barracks of the Vigiles* (Pl. C, 1), or fire-brigade. The large doorway is flanked with the remains of two refreshment-booths (?), of later construction, with mosaics representing large drinking vessels. Opening on the large central arcaded courtyard are guard-rooms, magazines, and other chambers. The latrines at the S.E. corner of the building contain, singularly enough, a small chapel of Fortuna, founded by one of the sergeants. A room on the long W. side was devoted to the cult of the emperors and has a black-and-white mosaic pavement with sacrificial scenes. Both here and in the courtyard are marble inscribed pedestals for statues of the emperors, from Antoninus Pius (137) to Gordian (241).

To the W., beyond a narrow range of many-windowed apartment-houses and shops, is the **Theatre** (Pl. C, 2), dating from the beginning of the empire, rebuilt first by Septimius Severus (inscription halfway up the auditorium) and again, hurriedly, in the 4th or 5th century. The highest tier of seats, reached from the Decumanus, commands a good view of the excavations and the surrounding country. The theatre has been recently restored and classical plays are occasionally performed here.

The square to the N., behind the stage, had colonnades on three sides and in the centre a *Temple* (Pl. 12), probably dedicated to

Ceres. To judge by the emblems in black-and-white mosaic and by the inscriptions, the square chambers on the longer sides of the square were the offices of the *Ships' Agents* engaged in the transport of goods between Ostia and overseas ports (mainly African).

The handsome *House of Marcus Apuleius Marcellus* (Pl. 2), to the W. of the theatre, possesses a peristyle and an atrium in the style of the Pompeian houses. The well-preserved *Mithraic Shrine* (Pl. 4) was perhaps attached to this house; dedicated to Mithras, the Persian god of light, whose worship was widespread under the empire, it has benches of stonework and mosaic, for the prayers of the devotees, and seven semicircles on the pavement perhaps representing the seven degrees of initiation. Seven Mithræa have been traced at Ostia. — Between this shrine and the Decumanus are the foundations of four small *Temples* (Pl. 11), one of which, according to the inscription on the altar, was dedicated to Venus. On the Decumanus side are a Nymphæum and a small temple of *Jupiter Optimus Maximus*. The next block to the W. presents a series of shops facing the Decumanus and, behind, a large storehouse (*Horrea;* Pl. 3), type of many such found in Ostia. It comprises a rectangle surrounded by buildings, with shops along the E. side; the store-chambers in the interior, around the great courtyard and in the central portico, are all of the same size.

The conspicuous *Casone del Sale* (Pl. B, 2), a former salt store, is now the excavators' office. In front is a *Magazine* (Pl. 1), where thirty-five conical clay vessels (dolia) were found, probably used for storing cereals or flour. Next come, on the Decumanus side and beyond the side-street on the E., two houses known as the *Casa dei Dipinti* and *Casa di Diana,* characteristic types of Ostia houses, with gardens, mosaic pavements, mural paintings, and galleries. Opposite the S.W. corner of the Casa dei Dipinti is a *Thermopolium* or drinking-bar, with a stone counter with basins for cooling the drinks and tiers of shelves for drinking-vessels.

The wide *Cardo,* a few paces W. of the Casone, is the chief cross-street, flanked with rows of shops and arcades. It leads S. to the rear of a large ruined temple, formerly held to be a *Temple of Vulcan,* but probably dedicated to the three Gods of the Capitol (Pl. B, 2). The remains date from the middle of the 2nd cent. A.D.; resting on a lofty brick basement, they projected above the soil throughout the middle ages. A fine restored staircase ascends on the S. side to the cella, the threshold of which is composed of a block of black marble (africano) nearly 20 ft. long, while the rear-wall has a long podium for the display of the images of the gods worshipped here (probably Jupiter, Juno, and Minerva).

The Capitol adjoins the narrow N. side of the **Forum,** at the intersection of the Cardo and the Decumanus. In the latter, 100 yds. E. and 90 yds. W. respectively, are the foundations (Pl. 9; 5 ft

below the street-level of the imperial age) of two of the four gates of the original *Castrum,* the nucleus of the colony. This measured 211 yds. by 138 yds., and in places its tufa walls are built into later structures (e.g., W. of the Capitol and N. of the W. gate).

Meagre remains of a *Basilica* are to be seen on the S.W. side of the forum. A large temple excavated in 1922 on the S.E. side, facing the Capitol, was probably the **Temple of Rome and Augustus** (Pl. B, 2), for a statue of Roma Victrix was found there. Marble building material, remains of pediments and entablature (1st half of 1st cent. A.D.), have been inserted into the E. side.

A street of shops, parallel with the Decumanus and passing the S. side of this temple, leads W. to the end of the excavations. Here, on the right, is a large *Rotunda* (Tempio Rotondo) of the end of the 3rd cent. A.D., with a portico and staircase on the N. façade; the courtyard in front extends as far as the Decumanus.

The town ends about 200 yds. S.E. of the Temple of Rome and Augustus, at the *Temple of the Magna Mater* (Pl. C, 3). Farther S.E., flanking the Via Laurentina, are columbaria and tombs (Pl. C, 3).

To the W. of the Capitol, bordering the Decumanus on the right, is a block of houses comprising, in front, a chamber in the style of the *Curia* at Pompeii (p. 433) and a *Bazaar* or courtyard with eighteen shops; behind are three small houses of the Pompeian type, on which later structures were superimposed. The block behind, parallel with the Cardo, is a large *Granary* (Pl. 3; B, 2) similar to the horrea mentioned on p. 381; its S. part is intersected by the wall of the castrum (see above). Adjacent on the W. is another *Bazaar* (Pl. 8). Near the former *West Gate* (Pl. 9; comp. above), 90 yds. from the Capitol, in the cross-street marking the limit of excavation on the Tiber side, is a private individual's storehouse known as the *Horrea Epagathiana et Epaphroditiana.* It has a fine gateway and a courtyard with arcades in two stories.

By following the path along the Tiber to the W. we first pass ruined *Storehouses,* with a chamber (Pl. 1) containing thirty earthenware vases for storing grain. The river has changed its course since antiquity, and part of the walls are now in the river-bed. After 6 min. we reach two granite columns marking the entrance of a sumptuous *Private Dwelling,* falsely known as Palazzo Imperiale (Pl. A, 2), with columns of cipollino, large baths, fine mosaics, and a small Mithræum (Pl. 4; comp. p. 381). Immediately afterwards we see a fragment of ashlar structures, perhaps part of the docks and usually called the *Emporium* or *Navalia* (Pl. A, 2). About 3 min. farther on we join the road to Fiumicino (p. 213).

Beyond Ostia the electric railway continues S.W. to ($2^1/_2$ M.) **Marina di Ostia** (buffet; Albergo dei Cesari, Imperiale, Regina, etc.), the rising sea-bathing resort of Rome. About 5 min. from the station is the large bathing establishment called 'Stabilimento Balneare Roma' (café-restaurant, etc.), with the Casino La Rotonda, a pavilion built out into the sea. About $1^1/_4$ M. to the N.W., near the mouth of the Tiber, is a seaplane station (idroscalo).

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37. From Rome to Naples.

Air Service, see p. xvii.

A. Express Line viâ Formia (La Direttissima).

134 M. Express in $2^3/_4$-$3^1/_4$ hrs. (111 *L.*, 74 *L.* 50 c., 44 *L.*; rapide fare 140 *L.*, 86 *L.*). This line was opened in Oct., 1927, and is now being electrified.

Rome (Stazione Termini), see p. 236. — Our line leaves that to Naples viâ Cassino on the left and turns S. On the right is the Acqua Felice (p. 367), on the left the railway to Frascati (p. 368), in front the Alban Hills. Farther on we pass the arches of the Aqua Claudia (p. 367), enter the Campagna proper (p. 363), and cross the Via Appia Nuova. — 8 M. *Torricola.* — 15 M. *Santa Palomba;* on the left are Albano and Castel Gandolfo. — 21 M. *Campo Leone* (410 ft.), junction for Anzio-Nettuno (p. 385). — Beyond (31 M.) *Cisterna di Roma* we cross the Via Appia Antica (p. 364) and traverse the plain on the E. margin of the Pontine Marshes. — 44 M. *Sezze Romano.* — Beyond (53 M.) *Fossanova-Piperno-Sonnino* the line tunnels through the *Monte delle Fate* (3575 ft.).

68 M. *Fondi-Sperlonga.* About $1^3/_4$ M. to the N. (motorbus) lies *Fondi* (26 ft.; Albergo Roma), the ancient *Fundi*, a town of 8700 inhab., with remains of the ancient town walls and a Gothic cathedral. — We then pass through another tunnel to (76 M.) *Itri.*

80 M. **Formia** (33 ft.; Albergo Formia), with 9150 inhab., the ancient *Formiæ*, subsequently called *Mola di Gaeta*, is visited in summer by Italians as an inexpensive sea-bathing resort. The Villa di Cicerone, to the W., possesses remains of buildings dating from the 1st or 2nd cent. A.D., while in another garden several interesting marble statues were excavated in 1921.

Branch-line W. from Formia to ($5^1/_2$ M.) *Gaeta-Elena*, also reached by motorbus in 40 min. along the coast road (views). The town of **Gaeta** (Grand-Hôtel, Hotel Roma), the *Portus Caietæ* of antiquity and a powerful fortress since the middle ages, lies on the rocky spur to the E. of the promontory. In 1848-50 it was the refuge of Pius IX., and in 1860-1861 of Francis II. of Naples, the last of the Bourbon kings. At the entrance to the cathedral of Sant' Erasmo are ancient columns and old sculptures; the belfry dates from 1180. Remains of a Roman amphitheatre and of a theatre are shown, but the circular *Torre d' Orlando*, the imposing tomb of Munatius Plancus (d. 22 B.C.), on the summit of the promontory, is enclosed by the fortifications and is inaccessible. — To the E. of Formia the branch-line runs to Sparanise (32 M.; p. 386), keeping close to the Direttissima for most of the way.

86 M. *Minturno-Scauri.* Beyond the station we skirt a Roman aqueduct. The Formia-Sparanise line diverges on the left. The Direttissima crosses the *Garigliano* and then comes in view of the crater of *Roccamonfina* (2025 ft.; left). — Beyond (95 M.) *Sessa Aurunca* we pass through a tunnel ($3^1/_2$ M.) beneath *Monte Massico* (2660 ft.). The Massic and Falernian wines (the latter still grown in the vicinity) were highly prized by the ancients. — $102^1/_2$ M. *Carinola-Mondragone* lies on the N. margin of the broad plain of the Volturno. — Beyond ($107^1/_2$ M.) *Cancello-Arnone* the railway crosses the *Volturno* and makes a bee-line across a fertile but somewhat marshy plain for the Phlegræan Fields (p. 419). — 112 M. *Villa Literno* (25 ft.), formerly called Vico di Pantano. Away to the W. we discern the Ponza Islands; to the S. rises Monte Epomeo on the island of Ischia (p. 425). — $117^1/_2$ M. *Qualiano-Giugliano* (175 ft.). We penetrate the N. wall of the Phlegræan Fields by means of a tunnel, traverse the crater-basin Piano di Quarto, and, passing between the craters of Monte Gauro (r.) and Fossa Lupara and Cigliano (l.), approach the gentle slope above the bay of Pozzuoli. Here we enjoy a superb prospect of Baia and Capo Miseno (r.) and Capri (to the S.).

125 M. **Pozzuòli Solfatara,** see p. 420. The Direttissima, which from here onwards utilizes the underground line (Naples-Pozzuoli; p. 391), passes through a tunnel into the valley enclosed by the Agnano crater and the long ridge of Posillipo (see p. 415), and tunnels through the latter hill beyond ($128^1/_2$ M.) *Fuorigrotta* station, near the old Posillipo grottoes (p. 420). Only a little further

on is (130½ M.) *Naples-Chiaia* or *Mergellina* (Pl. A, 7), the terminus of the Rome trains; the drive hence to the hotels is finer and for the most part shorter than that from the Stazione Centrale. Those bound for the latter go on by underground railway (p. 391). — 134 M. *Naples* (Stazione Centrale; Piazza Garibaldi underground station), see p. 387.

B. Via Cassino.

155 M. Express in 4½-6 hrs. (124 *L.*, 84 *L.*, 49 *L.* 50 c.); ordinary train in 7¼-7¾ hrs. (117 *L.*, 78 *L.* 50 c., 46 *L.*).

Rome (Stazione Termini), see p. 236. — On the right, as we leave the city, appear the arches of the Acqua Felice (p. 367); then the tombs on the Via Appia. Other views mostly to the left.

8½ M. *Ciampino*, with an aerodrome, where the lines to Frascati (p. 368), to *Anzio-Nettuno*, a seaside resort, and to *Velletri* diverge. Beyond Velletri the last-named line skirts the Volscian Mts., above the Pontine Marshes, and in 3½ hrs. reaches *Terracina*, perched on a rock above the sea, whence a motorbus plies daily in 2 hrs. to Formia (p. 384).

The Naples line turns E., between the Alban (r.) and the Sabine hills. The villages, mostly of pre-Roman origin, lie high up to the right and left, some way from the stations. The expresses stop at a few only. — 16 M. *Monte Compatri;* 22 M. *Zagaròlo;* 23 M. *Palestrina* (see below); 27 M. *Labico;* 28½ M. *Valmontone.* — We enter the valley of the *Sacco*, skirting its left bank, parallel with the ancient Via Latina. — 33½ M. *Segni* (the ancient Signia), junction for Velletri. — 39 M. *Anagni*, the ancient Anagnia; 42 M. *Sgùrgola;* 45½ M. *Moròlo;* 48½ M. *Ferentino*, the ancient Ferentinum. — 53½ M. *Frosinone*, the ancient Frusino.

A narrow-gauge Electric Railway runs from Rome (main station, arrival side) to Frosinone along the S. base of the Sabine Mts. (70 M. in 5-5½ hrs.; 28 *L.* 70 c., 18 *L.*). — 4½ M. *Centocelle*, with an aerodrome (p. 236). — 24 M. *Palestrina* (1873 ft.; Albergo dell' Armellino), the ancient Praeneste; the main-line station lies 4 M. to the S.W. (see above). — 33 M. *Olèvano Romano;* motorbus from the station to the (4 M.) town (1685 ft.; Albergo Roma), with a famous view from the hill near the Casa Baldi. — 49½ M. *Fiuggi Centro*, whence a branch-line runs to (1¼ M.) **Fiuggi** *Città* (2325 ft.; Grand-Hôtel, Falconi, Verghetti, etc.), an ancient little town much frequented as a summer resort and spa (for gout, etc.). The radio-active spring (2037 ft.; Palazzo della Fonte, a first-class hotel, and others) is 1¼ M. to the S., amid chestnut woods (tram 55 c., cab 8 *L.*). — 59½ M. *Alàtri* (1647 ft.; Albergo Centrale), with old castle-walls, constructed of huge blocks of stone. — 68 M. *Frosinone Town* (Albergo Garibaldi); 70 M. *Frosinone Railway Station.*

57 M. *Ceccano;* 63 M. *Castro-Pofi;* 69 M. *Ceprano.* — Beyond (70 M.) *Isoletta-San Giovanni Incàrico* we follow the well-cultivated valley of the Liris, or *Garigliano*, as its lower course is called. — 75 M. *Roccasecca*, junction for Avezzano in the Abruzzi.

— 78½ M. *Aquino*, the ancient Aquinum, was the birthplace of the scholastic philosopher St. Thomas Aquinas (1225-74).

On a mountain to the left appears the abbey of *Monte Cassino*, founded by St. Benedict in 529, and famed as a seat of learning. It is now an ecclesiastical educational establishment. — 86 M. **Cassino** (railway restaurant), the ancient Casinum, with remains of an amphitheatre, lies at the foot of a ruined castle. — 92 M. *Rocca d'Evandro.* We leave the valley of the Garigliano. Fine mountain-views. — 96 M. *Mignano;* 101 M. *Tora-Presenzano.*

105½ M. *Caianello-Vairano*, junction for Isernia and Sulmona (p. 234). — 110 M. *Riardo;* 113 M. *Teáno*, the ancient Teanum Sidicinum, at the foot of the Rocca Monfina (3300 ft.). — 118 M. *Sparanise*, junction for Formia and Gaeta (p. 384). — In the distance, to the right, looms Vesuvius; farther to the right lies Ischia. — 122 M. *Pignataro.* The train crosses the *Volturno* and traverses the populous plain of *Campania*, the 'Campagna Felice', one of the most fertile regions in Europe, yielding two crops of grain and one green crop annually, besides the produce of its extensive orchards and vineyards.

127 M. **Capua**, with 13,000 inhab., lies to the left of the line, on the left bank of the Volturno. It occupies the site of Casilinum and is now the seat of an archbishop. The archæological museum is interesting. Electric railways run N. to (26½ M.) Piedimonte d'Alife and S. to (27½ M.) Naples (Piazza Carlo Terzo; Pl. H, 1, 2). — 130 M. *Santa Maria di Capua Vetere*, also to the left, is a thriving town of 22,000 inhab. on the site of the ancient Capua, with remains of its great amphitheatre.

134 M. **Caserta** (Albergo-Ristorante Vittoria), with 33,600 inhab., now a suburb of Naples, was once the Versailles of the kings of Naples. Opposite the station is the palazzo (now state property, comp. p. 205; open 10-3.30; adm. 5 *L.*, free on Tues.), built in 1752, with a beautiful park (open 9-sunset; adm. 1 *L.*; carriage 10 *L.*, motor-car 20 *L.*). Caserta is the junction of the Naples and Foggia railway (p. 234), and also of the branch-line from Capua to (30½ M.) Castellammare, which follows the main line to Cancello, then rounds Vesuvius on the E., and joins the Naples-Castellammare line at Torre Annunziata (p. 429).

138 M. *Maddaloni* (pop. 21,000), on the left, is commanded by three ruined castles. — 141½ M. *Cancello* (see above). Branch-line N.E. to Benevento (30½ M.; p. 234).

Monte Somma rises on the left, concealing the cone of Vesuvius. — 146 M. *Acerra*, the ancient Acerræ; 148 M. *Casalnuovo*, with Vesuvius on the left. — 155 M. *Naples*, see p. 387.

NAPOLI
1 : 20.000
0 100 200 300 400 500 600 700 800 900 1000
Metri
Abbreviazioni : L=Largo, P^za=Piazza, P^ta=Porta, Cal=Calata, Str=Strada, V=Via, V^lo=Vicolo
Geograph. Anstalt von Wagner & Debes. Leipzig.
Pozzuoli
Grotta Vecchia
Terza Grotta
Due Porte
Arenella
Vomero
(villaggio)
Antignano
Vomero
Castel S.Elmo
Villa Floridiana
Villa Lucia
Villa Ricciardi
Villa Comunale
Stazione
Corso V. Em.
Ospedale
Internaz.
Castel Nuovo
Palazzo Reale
Arsenale d. Marina
Darsena
Immacolatella vecchia
Immacolatella nuova
Capitaneria del Porto
Dogana
Posta
Municipio
Teat. Merc.
Teat. Fenice
Teat. Florent.
Teat. Nuovo
Teat. Bellini
Teat. S. Carlo
Teat. Mercadante
Teat. Partenope
Museo Naz.
Orto Botanico
Osservatorio
Reclusorio
Palazzo Capodimonte
Villa Floridiana
Villa Genzano
Villa Lucia
Villa Ricciardi
Villa Comunale
Acquario
Castello dell'Ovo
Pizzofalcone
Politeama
Command. Militare
Staz. Cumana
Staz. Circum.
Staz. Centrale
Staz. Di Chiaia
Staz. Marittima
Porta S. Martino
Porta Capuana
Porta d. f.
Porta Nolana
Porta Piccola
Porta Reale
Porta Romana
Porta Alba
Porta Medina
Porta Nuova
Porta Piedigrotta
Porta Principe di Napoli
Porta Posillipo
Porta Fuorigrotta
Porta Ischia
Porta Sorrento
Porta Capua
Porta Roma
Porta Castellammare e Nocera Salerno
Porta Campo Santo Nuovo
Porta Aversa Caivano
Porta Ottocalli
Porta Miano Secondigliano
Porta Arenella
Porta Cavalleggeri

38. Naples and its Nearer Environs.

Streets and squares in Naples are still frequently called *Strada* and *Largo*. Of late years many have officially acquired new names, which, though they are not yet in general use, have been added on our plan of the centre of the city, e.g. Via Giorgio Arcoleo (Pl. E, 7; the former Via Vittoria), Via Cesare Battisti (Pl. F, 4, 5; Calata Trinità Maggiore), Piazza Giovanni Bovio (Pl. F, 5; Piazza della Borsa), Via Tommaso Caravita (Pl. E, F, 5; Via Nuova Monteoliveto), Via Francesco Crispi (Pl. C, 6; Via Amedeo), Via Armando Diaz (Pl. F, 5; Via Monteoliveto), Piazza Guglielmo Oberdan (Pl. F, 4; Largo Trinità Maggiore), Via Vittorio Emanuele Orlando (Pl. F, 4, 5; Via Sant' Anna dei Lombardi), Via Enrico Pessina (Pl. E, 3, 4; Salita Museo Nazionale), Via Emanuele Filiberto di Savoia (Pl. F, 5; Via Medina), Via Mariano Semmola (Pl. F, 4; E. part of Via Trinità Maggiore), Via Tarsia (Pl. E, 4; Via fuori Porta Medina), Piazza Trieste e Trento (Pl. E, 6; Piazza San Ferdinando), Via Giuseppe Verdi (Pl. F, 6; Via Municipio), Via Vittorio Emanuele Terzo (Pl. F, 6; Via San Carlo).

Railway Stations. *Stazione Centrale* (Pl. H, 3; good restaurant), where hotel-omnibuses and cabs (p. 389) are in waiting on the arrival side (to the S.; left luggage office and municipal customs). Porters' tariff: 1 *L.* 50 c. for each piece of registered luggage, 50 c. for each hand-bag (minimum 1 *L.*). — *Stazione Chiaia* or *Mergellina* (Pl. A, 7), terminus of the Direttissima, see p. 385.

Air Service, see p. xvii. Seaplane station: Idroscalo Molo Angioino (Pl. F, G, 6); tickets from the Navigazione Generale Italiana (p. 391).

Hotels. During the height of the season (March, April, and May) it is advisable to secure rooms in advance. In summer the charges are reduced at most hotels.

In the Corso Vittorio Emanuele, high up, with splendid views: **Bertolini's Palace Hotel* (Pl. p, C 6; lift from the Corso Vittorio Emanuele, 245 ft. below), 150 beds from 40, B. 8, L. 28, D. 36, P. from 110 *L.*; **Parker's* (Pl. b; C, 6), Corso Vittorio Emanuele 135, 175 beds from 20, B. 5½, L. 22, D. 24, P. from 65 *L.*, **Britannique* (Pl. q; C, 6), adjacent, 90 beds from 20, B. 6, L. 20, D. 25, P. from 60 *L.*, both patronized by English and Americans.

Lower Town. Piazza Principe di Napoli: **Grand* (Pl. d; B, 7), of the highest class, with a fashionable restaurant, in an open situation by the sea and at the W. end of the Villa Comunale (p. 394), 220 beds from 50, B. 8, L. 35, D. 40, P. from 120 *L.*; *Splendid Hotel Savoy* (Pl. r; B, 7), Via Caracciolo 15, close by, 150 beds from 20, B. 6, L. 20, D. 28, P. from 55 *L.* — Riviera di Chiaia: No. 127, *Riviera* (Pl. f; C, 7), with view of the Villa Comunale and the sea, 100 beds at 18-25, B. 5, L. 16, D. 20, P. 55-65 *L.*, well spoken of. — Via Partenope, in an open situation by the sea: **Excelsior* (Pl. o; F, 7), of the highest class, 250 beds from 40, B. 8, L. 32, D. 40, P. from 110 *L.*; **Royal des Etrangers* (Pl. i; E, 7), 180 beds; **Vesuve* (Pl. g; E, 7), 200 beds from 40, B. 8, L. 28, D. 32, P. from 90 *L.*, with fashionable restaurant; **Santa Lucia* (Pl. m; F, 7), 150 beds from 25, B. 5½, L. 20, D. 24, P. from 65 *L.*; **Continental* (Pl. c; E, 7), 110 beds from 24, B. 6½, L. 20, D. 24, P. from 60 *L.*; *Métropole & Ville* (Pl. h; E, 7), 120 beds from 25, B. 8, L. 25, D. 30, P. from 70 *L.*, variously judged — Piazza del Municipio: **Londres* (Pl. l; F, 6), 200 beds from 24, B. 8, L. 20, D. 24, P. from 65 *L.*; close by, Via Medina 76 (Via Emanuele Filiberto di Savoia), **Isotta & Genève* (Pl. s; F, 5), 120 beds at 20 24, B. 5, L. 16, D. 20 *L.*

The following Italian houses are somewhat less pretending, with good restaurants, and are much frequented by business men. In the city: *La Patria* (Pl. w; F, 5), Strada Guglielmo Sanfelice 47, 100 beds, good; *Naples*, Corso Umberto Primo 55 (Pl. G, 5, 4), 60 beds. — Near the station, all well spoken of: *Terminus*, Via della Libertà 40 (Pl. H, 3), on the arrival side, 500 beds from 10, B. 5, L. 15, D. 18, P. from 50 *L.*; *Cavour*

(Pl. x; H, 3), 120 beds at 10-16, B. 5, L. 12, D. 16, P. 38-45 *L.*; *Branca*, Via Torino 74 (Pl. H, 3), 50 beds at 9½-17, P. 30-40 *L.*

Pensions. Via Partenope (Pl. E, 7): No. 3, *Pension Française Maurice*, 40 beds, P. 40-45 *L.*, good. — Via Caracciolo (Pl. B, C, D, 7): No. 10, *Baker*, No. 14, *Alexandra House*, good, 20 beds, P. 32-45 *L.*, both English; No. 11, *Corsani*, 10 beds, P. 30-35 *L.*, well spoken of. — Via dei Mille (Pl. D, 6): No. 45, *Dinesen*, 70 beds, P. 30-35 *L.*; No. 1, *Lombarda*, 30 beds, P. 30-40 *L.* — Parco Margherita (Pl. D, 6): No. 150, *Washington House*, 45 beds, good; No. 36, *Bôle-Dalmasso*, 32 beds, P. 27-30 *L.*; No. 23, *Terzi*, 30 beds, P. 35 *L.*; No. 1 (Villa Maria), *Midi*, 30 beds. — Via Amedeo (Pl. C, 6): No. 184, *Pinto-Storey*, 70 beds, P. 40-50 *L.* — Via Luigia Sanfelice: No. 38, below the funicular station (Pl. C, 5), *Vomero*, 40 beds, good. — Via Alvino (Pl. C, 5): No. 9, *Margherita*, 21 beds.

Restaurants. **Gambrinus* (Esposito), Piazza San Ferdinando (Pl. E, 6). - *Regina d'Italia*, Via Roma 319, first floor (entrance in the Vico San Sepolcro; Pl. E, 5); *Giardini Reali*, Via San Carlo 17-19 (Pl. F, 6; also table d'hôte, 12 *L.*, including wine); *Izzo*, Via Santa Brigida 36-38 (Pl. F, 6); *Gatti*, Via Roma 244, *Ambrosini*, Via Guglielmo Sanfelice 39, both also delicatessen shops; *Da Angelo*, Via San Tommaso d'Aquino 14, near the church of San Tommaso (Pl. F, 5), good and much frequented; *Al Falstaff*, Via Giuseppe Simonelli 4 (Vico della Carità; Pl. E, 5); *Tripoli*, Piazza Plebiscito 28-31 (Pl. E, F, 6); *Frascati*, Via Roma 143. Many of the little restaurants attached to dairies (Latterie, see p. xxii), though unassuming, are very fair (e.g. opposite the railway station, next to the Hotel Terminus; opposite the National Museum, at the corner of the Via Santa Maria Costantinopoli; and in the Piazza del Municipio). — The Trattorie di Campagna on the Posillipo (p. 415) are much frequented in summer and command fine views, but their charges are comparatively high. Via di Posillipo (p. 416): No. 231, *Allegria*; No. 232, *Stella*; No. 44, *Piccolo Paradiso*; *Rotonda* (p. 417), near the Capo di Posillipo; *Da Angelo* (summer branch-establishment), Via Alessandro Manzoni (p. 416); *Sant'Elmo, Renzo & Lucia*, just short of the Castel Sant' Elmo (Pl. D, 5; p. 414). The restaurants at the Castello dell' Ovo (p. 395), *Fratelli Caso*, *Teresa Fusco*, etc., are of a similar character.

Cafés. *Gambrinus* (see above), *Gran Cinema Umberto*, in the Galleria Umberto (Pl. E, F, 6), both with music in the evening; *Romano*, also in the Galleria Umberto; *Esposito* (Targiani), Salita Museo 62 (Pl. E, F, 3, 4) and Piazza Vanvitelli 28 (Pl. C, 5). — Birrerie (Italian beer). *Savoia*, Piazza San Ferdinando (Pl. E, 6); *Italia*, at the S. end of the Galleria Umberto (Pl. E, F, 6).

Confectioners ('Pasticcerie'): *Van Bol & Feste*, Piazza San Ferdinando 53 (Pl. E, 6); *Caflisch*, Via Roma 253-255 (Pl. E, 5, 6) and Via Chiaia 143 (Pl. E, 6); *Smith* (English Grocery Stores), Galleria Umberto (Pl. E, F, 6) and Piazza Vanvitelli 20 (Pl. C, 5). — Tea Rooms: in the Galleria Umberto Primo *(Di Santo)*; at Via Domenico Morelli 8 (Pl. E, 7); in the Galleria Vittoria (Pl. E, 7); and at Piazza dei Martiri 58 (Pl. D, E, 7).

Tobacco, cigars, etc., at the government-shops (p. xxiii): Via Roma 206 (near the Galleria Umberto Primo); in the E. arm of the Galleria; Via San Carlo 13; Via Calabritto 2.

Baths. Hot Baths: Via Chiatamone 50 (Pl. E, 7), and Calata San Marco 6, behind the Hôtel de Londres (Pl. 1; F, 6). Also in the Alberghi diurni (p. xx): *Alba*, Galleria Umberto Primo 45 (Pl. E, F, 6); *Cobianchi*, Piazza San Ferdinando (Pl. E, 6) and Piazza Garibaldi (Pl. H, 3); *Igea*, in the station; *Terminus*, at the hotel (p. 387). — Sea Baths: *Bagno Eldorado-Lucia*, at the end of the Castello dell' Ovo, partly open until winter; *Bagno Lido*, Mergellina, and *Bagno Donn' Anna* Via di Posillipo (p. 416), both open in summer only, as are also the establishments at Bagnoli (p. 420) and Coroglio (p. 417). — Public Lavatories (p. xx): in the Villa Comunale (Pl. C, D, 7), near the large fountain; in the Galleria Vittoria (Pl. E, 7); at the ascent to the Ponte di Chiaia (Pl. E, 6); in the Torretta (Pl. B, 7); in the

Galleria Umberto Primo (Pl. E, F, 6); at the corner of the Via Chiatamone and Via Santa Lucia (Pl. E, 7); at the harbour, near the Stazione Marittima (Pl. G, 5); in the courtyard of the Museum (Pl. E, F, 3); in the Alberghi diurni (see p. 388); etc.

Cabs. Before starting the driver should be asked to repeat the given direction ("allora dove andate?"). In case of altercation apply to the nearest policeman or report the driver's number to Via Foria 42 (Pl. G, 3).

Horse Cabs (tariff 2). For an open one-horse cab (carrozzella) 1 *L.* 70 c. for the first 600 m. or 8 min. wait, with two horses and four seats 2 *L.* 60 c.; for each 300 m. more or 4 min. wait 20 c. In addition there is a charge of 1 *L.* at night (from 8 p.m. to 7 a.m.) for cabs starting from the main station; the night-charge (10 p.m.-7 a.m.) for other cabs is 20 c. Extras are charged in the Vomero quarter in the day-time also (e.g. to Camaldoli 6 *L.*). Luggage, up to 15 kg. 20 c., from 15 to 50 kg. 50 c.

Motor Cabs. Tariff 1 (in force within the town from 7 a.m. till 11 p.m.): For 1-4 persons 2 *L.* for the first km. or 12 min. wait, 50 c. for each additional 250 m. or 2 min. wait. Tariff 2 (at night or outside the customs wall): 2 *L.* for the first 667 m., then 50 c. for each additional 167 m. Extras: 2 *L.* for cabs hired at the arrival side of the railway station between 8 p.m. and 7 a.m., 4 *L.* for dismissing a cab outside the town. Trunk 2 *L.*, handbag 1 *L.* — Three-seater taxis (painted with yellow stripes). Tariff 1: 1 *L.* 80 c. for the first 1000 m., then 60 c. for each additional 333 m. Tariff 2: 1 *L.* 80 c. for 750 m., then 60 c. per 250 m. — Side Cars: 1 *L.* 80 c. for the first 1000 m., then 60 c. per 333 m.

Tramways. A list of the chief points passed en route is shown on the cars; they stop at many points (fermata facoltativa) only if required. No hand-luggage is allowed. The chief centres are the *Piazza San Ferdinando* (officially Piazza Trieste e Trento; Pl. E, 6), *Piazza del Municipio* (Pl. F, 6), the *Stazione Centrale* (Garibaldi monument; Pl. H, 3; 'Ferrovia' on the cars), the *Museo Nazionale* (Pl. E, F, 3), and *Piazza Dante* (Pl. E, F, 4).

A. Within the City. Usual fare 60 c., Sun. and holidays 70 c. **1.** From the *Piazza Dante* (Pl. E, F, 4) to the *Villa Cappella* (p. 417), viâ the Post Office (Pl. F, 5), Piazza Municipio, Piazza San Ferdinando, Via Santa Lucia (Pl. E, F, 7), Piazza Vittoria (Pl. D, 7), Riviera di Chiaia, Torretta (Pl. B, 7), Mergellina, and Via di Posillipo (p. 416). — **2.** From the *Piazza Trinità Maggiore* (Pl. F, 4; officially Piazza Giuseppe Oberdan) to the *Capo di Posillipo* (p. 417), viâ the Post Office, then as No. 1 to the Via di Posillipo. — **3.** From the *Mergellina* (Pl. B, 7) to the *Piazza Carlo Terzo* (Pl. H, 1, 2), as No. 1 to the Piazza Municipio and thence viâ the Corso Garibaldi, passing the Stazione Centrale. — **4.** From the *Piazza Bellini* (Pl. F, 4) to the *Torretta* (Pl. B, 7), viâ the Museum, Piazza Cavour, Stazione Centrale, and Strada Nuova alla Marina (Pl. G, H, 5) to the Piazza Municipio, and thence as No. 1. — **5.** From the *Piazza Tribunali* (Pl. G, 3) to the *Rione Amedeo* (Pl. C, 6), viâ the Stazione Centrale, then as No. 4 to the Via Chiatamone, and finally viâ the Piazza dei Martiri and Via dei Mille. — **6.** From the *Torretta* (Pl. B, 7) to the *Piazza Dante* (Pl. E, F, 4), viâ the Corso Vittorio Emanuele (Pl. B, 7-D, 4) and the Museum. — **7.** From the *Piazza Dante* (Pl. E, F, 4) to *San Martino* (Pl. D, 5), viâ the Museum, Via Salvator Rosa, Antignano (Pl. B, C, 4), Corso Alessandro Scarlatti (Vòmero; Pl. C, 5), Piazza Vanvitelli (terminus of No. 7 red), and the Montesanto funicular (Pl. D, 5) to near the entrance of *San Martino*. — **8.** From the *Piazza Vanvitelli* (Pl. C, 5) to the *Stazione Centrale* (Pl. H, 3), as No. 7 to the Museum, then by the Via del Duomo (Pl. G, 3, 4) and Corso Umberto Primo. — **9.** From the *Piazza Dante* (Pl. E, F, 4) to *Arenella* (Pl. C, 3), viâ the Museum, Via Salvator Rosa, and Strada della Salute (Pl. D, 3). — **10.** From the *Piazza Municipio* (Pl. F, 6) to the *Strada Fontanelle* (Pl. E, 2), viâ the Corso Umberto Primo, Via del Duomo (Pl. G, 4, 3), and Strada delle Vergini (Pl. F, 2, 3; terminus of No. 10 red). — **11.** From the *Piazza Dante* (Pl. E, F, 4) to the *Granili* (p. 428), viâ the Museum, Corso Rosaroll (Pl. G, 2, 3), Stazione Centrale, and Via San Cosmo (Pl. H, 4). — **12.** From *Montesanto* (Pl. E, 4)

to the *Rione del Vasto* (Pl. H, 3), viâ the Post Office, Corso Umberto Primo, and Stazione Centrale. — **13.** From the *Piazza San Ferdinando* (Pl. E, 6) to the *Via Alessandro Mazzocchi* (Pl. H, 1), viâ the Piazza Municipio, Post Office, Piazza Dante, Museum, and Via Foria (Pl. G, 2). — **14.** From the *Piazza Dante* to *Ponti Rossi*. — **15.** From the *Palazzo Donn'Anna* (p. 417) to the *Piazza Dante* (Pl. E, F, 4) as No. 1. — **16.** From the *Piazza Municipio* (Pl. F, 6) to the *Campo Santo di Poggioreale* (p. 401), viâ the Corso Umberto Primo, Stazione Centrale, and Via Firenze (Pl. H, 3). — **17.** From the *Ponte Sanità* to the *Granili*. — **18.** From the *Piazza Vittoria* (Pl. D, 7) to the *Tondo di Capodimonte* (Pl. E, 1), viâ the Piazza San Ferdinando, Post Office, and Museum. — **19.** From *Montesanto* (Pl. E, 4) to the *Rione Amedeo* (Pl. C, 6), viâ the Piazza Dante, Post Office, Piazza Municipio, Piazza San Ferdinando, and Piazza Martiri (Pl. D, E, 7). — **20.** From the *Piazza Martiri* (Pl. D, E, 7) to *Villanova* (p. 416), viâ the Piazza Amedeo (Pl. C, 6), Parco Margherita (Pl. D, 6), Corso Vittorio Emanuele, Via Tasso (Pl. C-A, 6), and the Via Patrizi (Via Alessandro Manzoni; Pl. A, 6). — **21.** From *Montesanto* (Pl. E, 4) to the *Stazione Centrale* (Pl. H, 3), viâ the Piazza Dante, Post Office, Corso Umberto Primo, and Via Colletta (Pl. G, 3, 4). — **22.** From the *Piazza Municipio* (Pl. F, 6) to the *Via Veterinaria* (Pl. H, 1), by the Via Nuova alla Marina (Pl. G, 5), Via del Duomo, and Via Foria. — **23.** From the *Piazza San Ferdinando* (Pl. E, F, 6) to *Bagnoli* (p. 420), viâ the Piazza Vittoria, Torretta, Terza Grotta di Posillipo (Pl. B, 7), Fuorigrotta, and Agnano (p. 420). — **24.** From the *Piazza Municipio* to *Croce del Lagno*. — **25.** From the *Piazza Tribunali* (Pl. G, 3) to the *Corso Vittorio Emanuele* (Stazione Cumana; Pl. B, 6), as No. 5 to the Piazza Amedeo, then viâ the Parco Margherita (Pl. C, D, 6). — **26.** From the *Tondo di Capodimonte* (Pl. E, 1) to the *Campo Santo di Poggioreale* (p. 401), viâ the Museum, Via Foria and Via del Duomo to the Corso Umberto Primo, thence as No. 16. — **27.** From the *Piazza San Ferdinando* (Pl. E, 6) to the *Piazza Tribunali* (Pl. G, 3), viâ the Corso Umberto Primo and Stazione Centrale. — **28.** From the *Piazza Municipio* (Pl. F, 6) to the *Piazza Vanvitelli* (Pl. C, 5), viâ the Piazza San Ferdinando to the Piazza Martiri, thence as No. 20 to the Via Tasso, and finally by the Via Aniello Falcone (Pl. B, C, 6) to the Vomero. — **29.** From *Ponti Rossi* to *Croce del Lagno*. — **30.** From the *Torretta* (Pl. B, 7) to *Pilastri* (p. 420), viâ the Terza Grotta di Posillipo. — **31.** From the *Porta Capuana* (Pl. G, H, 3) to *Purgatorio*, viâ the Ponte Casanova (beyond Pl. H, 2) and the Campo Santo di Poggioreale (p. 401). — **32.** From the *Piazza San Ferdinando* (Pl. E, 6) to the *Piazzetta Cariati* (Pl. E, 6), viâ the Post Office, Piazza Dante, Museum, Via Salvator Rosa (Pl. E, 3), and Corso Vittorio Emanuele (Pl. D, 4, E, 5). — **33.** (in summer only). From the *Piazza Vanvitelli* (Pl. C, 5) to *Bagnoli* (p. 420), viâ the Piazza Salvator Rosa (Pl. D, E, 4), Corso Vittorio Emanuele (Pl. D, 4-B, 7), and Terza Grotta di Posillipo (Pl. B, 7).

B. Outside the City. **52.** From the *Piazza Vittoria* (Pl. D, 7) to *Pozzuoli* (p. 420), as No. 23 to Bagnoli. — **55.** From the *Piazza Municipio* (Pl. F, 6) to *Torre del Greco* (p. 429), by the Via Nuova alla Marina (Pl. G, H, 5), San Giovanni a Teduccio (p. 427; terminus of No. 60), Portici, and Resina (p. 428; for the excavations of Herculaneum). — Nos. **56** & **59** (to *San Giorgio a Cremano*) and No. **58** (to *Ponticelli*) run as No. 55 as far as San Giovanni a Teduccio. — **57.** From the *Piazza Municipio* (Pl. F, 6) to *Trentola* (p. 427), as No. 55 to Portici, and thence viâ Bellavista and Pugliano (p. 427).

C. Capodimonte Lines (green; to Capodimonte 75 c.): 1. From the Piazza Dante (Pl. E, F, 4) to the *Porta Grande* (Pl. F, 1; p. 413); 2 and 4. Viâ the *Porta Piccola* (N. of the Palazzo) to *Secondigliano* and *Garittone* respectively; 3. From the Museum (Pl. E, F, 3) viâ the *Porta Piccola* to *Givgliano*, to the N. of Naples.

D. Provincial Lines. From the Stazione Aversa-Caivano (Pl. H, 3) to the N. through the Campagna Felice (p. 386) to *Aversa-Casal di Principe*, *Caivano*, and *Fratta Maggiore*.

Underground Railway from the Stazione Centrale (Pl. H, 3; tickets in the front building, to the left of the railing) to *Fuorigrotta* (p. 420), with extension above ground to *Bagnoli-Agnano* (p. 420) and *Pozzuoli* (p. 420; 8¾ M. in 34 min.). This line, opened in 1925, forms the last section of the Direttissima (p. 383). Intermediate stations: Piazza Cavour (Pl. F, 3), Montesanto (Pl. E, 4), Piazza Amedeo (Pl. C, 6), and Chiaia (Pl. A, 7; near Piedigrotta). Trains run every ½-1 hr. and every ¼ hr. during the rush hours. Fares: to Chiaia, 1st class 80 c., 3rd class 50 c.; to Pozzuoli 3 *L.* 30 c., 1 *L.* 80 c., return-tickets 5 *L.* 10 c., 3 *L.* Hand-luggage only is allowed. — The underground line from the Stazione Centrale E. to the Via Gianturco (few trains) is of no interest to tourists.

Motorbuses. 1. From the *Piazza San Ferdinando* (Trieste e Trento; Pl. E, 6) by the Via Roma to the *Museum* (Pl. E, F, 3), and thence along the *Strada Santa Teresa degli Scalzi* (Pl. E, 3, 2; 60 c.). — 2. From the *Piazza Amedeo* (Pl. C, 6) viâ the Piazza San Ferdinando to the *Piazza Montesanto* (Stazione Cumana; Pl. E, 4; 60 c.). — 6. From the *Piazza Vittoria* (Pl. D, 7) viâ the Piazza San Ferdinando and the Museo Nazionale to the *Porta San Gennaro* (Pl. F, 3; 60 c.). — 7. From the *Piazza Vittoria* (Pl. D, 7) viâ the Piazza San Ferdinando and the Via Tribunali (Pl. F, 4, G, 3) to the *Stazione Centrale* (1 *L.* 20 c.). — In summer from the Piazza San Ferdinando to the thermal springs at Agnano (p. 420) and from Bagnoli viâ the Capo di Posillipo to Villanova (terminus of tram No. 20).

Funiculars to the top of the *Vòmero* (Pl. C, 5; p. 414), every ¼ hr. during the day (fare 55 or 40 c.; down 50 or 30 c.): 1. From the *Piazza Amedeo* (Pl. C, 6; tramways Nos. 5, 20, 25, 28; motorbus No. 2; underground railway, see above), with an intermediate station in the *Corso Vittorio Emanuele;* 2. From *Montesanto* (Pl. E, 4), beside the station of the Pozzuoli, Baia, and Cuma Railway (tramways Nos. 12, 19, 21; motorbus No. 2; underground railway, see above), with an intermediate station in the Corso Vittorio Emanuele. — **Lift** to the top of the *Posillipo:* from the middle of the *Grotta Nuova* to the *Via Alessandro Manzoni* (p. 416), temporarily closed.

Boats. Trip round the harbour with one rower for 1 hr.: 10 *L.* (but arrange the price before starting). Passengers are rowed out to the ocean liners for 2 *L.* (including hand-luggage; 3 *L.* at night). The steamers for Palermo, etc., berth at the Immacolatella Nuova (Pl. G, H, 5), those for Capri and Ischia at the Molo Beverello (Pl. F, 6).

Banks. *Banca Commerciale Italiana*, Via Roma 185; *Banco di Roma*, Via San Giacomo 29 (Pl. E, F, 5); *Credito Italiano*, Via del Municipio 18.

Booksellers. *Detken & Rocholl* (B. Johannowsky), Piazza del Plebiscito; *G. Michaelsen*, Via Chiatamone 2 (Pl. E, 7); *Paravia-Treves*, Via Guglielmo Sanfelice 51 (Pl. F, 5). — **Photographs.** *Bowinkel* (Brogi succ.), Piazza dei Martiri 24; *Alinari*, Via Calabritto 26; *G. Sommer*, Via Calabritto 2-3; etc.

Neapolitan Wares. Ornaments in coral, lava (or rather calcareous tufa), and tortoise-shell, cameos, jewellery, etc.: *Achille Squadrilli*, Piazza Vittoria 12; *Rocco Morabito*, Piazza dei Martiri 32; *Giacinto Melillo*, Galleria Vittoria; *D. Palomba's Sons*, Via Santa Lucia 71. Cameos also sold by *Stella*, Via Domenico Morelli 9, etc. — Copies of antique bronzes: *Chiurazzi & De Angelis*, Galleria Principe di Napoli and Galleria Vittoria; also at *Sommer's*, *Bowinkel's*, and *Alinari's* (see above). — Majolica, copies of antique vases, terracotta statuettes of Neapolitan types: *Ginori*, Via Municipio 39; also at several of the photograph shops, etc.

Travel Agencies. *Thos. Cook & Son*, Galleria Vittoria (Pl. E, 7; parties conducted, sightseeing motor-tours); *American Express Co.*, Piazza dei Martiri 58 (Pl. D, E, 7); *C.I.T.* (p. xvi), Piazza San Ferdinando 48; *Elefante*, Piazza del Municipio 69; *Castiglia*, Via San Carlo 15; *International Sleeping Car Co.*, Via Calabritto 10 (Pl. D, 7); *Navigazione Generale Italiana*, Via Agostino Depretis 21-24 (Pl. F, 5); *Browne*, Via Chiatamone 16-18 (Pl. E, 7). — *Convoy Tours* (Commander S. D. Blair), Largo

Garofalo 24 (near Piazza dei Martiri; Pl. D, E, 7); *American and British Travellers' Club* (Mrs. Mary E. Raiola), Via Virgilio, Rione Santa Lucia (Pl. F, 7); *Exprinter*, Via Chiatamone 19-20.

Steamship Offices. *Navigazione Generale Italiana* (p. 391); *Lloyd Sabaudo*, Via Agostino Depretis 19-21; *Società Italiana Servizi Marittimi*, Via Santa Lucia 78; *Cosulich* and *Lloyd Triestino*, Via Agostino Depretis 88; *Florio* (for Palermo), Via Marina Nuova 17-18; *Società Portenopea*, Molo Beverello; *Cunard*, *White Star*, *Anchor Line*, Via Guglielmo Sanfelice 88; *Orient Line*, Via Guglielmo Sanfelice 24.

General Post Office in the Palazzo Gravina (Pl. F, 5; p. 398).

Consulates. *British*, Via dei Mille 40 (Pl. D, 6). — *American*, Via Cuma, corner of Via Nazario Sauro (Pl. E, F, 7).

English Churches. *Christ Church* (Pl. 'Chiesa inglese'; D, 7), Vico San Pasquale a Chiaia 15; *Presbyterian*, Vico Santa Maria a Cappella Vecchia, near the Piazza dei Martiri (Pl. D, E, 7); *Baptist*, Via Foria 175 (Pl. F, 3); *Wesleyan Methodist*, Vico Sant' Anna di Palazzo (Pl. E, 6). — *American Church* (Methodist Episcopal), Via del Duomo 275 (Pl. G, 4).

English Physician. *Dr. A. E. Neale*, Corso Vittorio Emanuele 166. — Dentist. *Dr. Atkinson*, Via Roma 12. — Hospitals. *Ospedale Evangelico* (Pl. D. K.; C. 7), Rione Amedeo; *Ospedale Internazionale* (Pl. C, 6), Via Tasso 38. — Chemists. *Roberts*, Via Vittoria 21 (Pl. E, 7); *Durst*, Via Filangieri 67-68; *Kernot*, Via San Carlo 2.

Theatres. *San Carlo* (p. 396), operas and ballet (Dec. 15th-April 15th); *Bellini* (Pl. F, 4), operas and dramas; *Mercadante* (p. 397), operas and dramas; *Sannazaro*, Via Chiaia (Pl. E, 6), and *Fiorentini* (Pl. E, F, 5), comedies; *Politeama* (Pl. E, 7), operettas; *Nuovo*, Vico Teatro Nuovo (Pl. E, 5), comedies in dialect; *Eldorado*, near the Castello dell' Ovo (beyond Pl. E, 7), varieties, open in summer only; etc.

Street Scenes. The noisy out-of-door life of the Neapolitans is picturesque but somewhat bewildering until one is accustomed to the exuberance of the south. From morning to night the streets resound with the rattle of carts and motor-cars, the cracking of whips, the shouts of drivers, and the cries of vendors of edibles and other articles. The importunities of drivers, hawkers, beggars, and guides, however, have recently been suppressed. The most motley throng is seen in the *Via Roma* (p. 398), especially towards the evening and after dark. At certain hours there is a rush of 'Giornalai' or newsvendors. Public readers, writers, story-tellers, and quack doctors are no longer met with. Police regulations have also reduced considerably the open-air kitchens and other specialities of the humbler city life, which formerly crowded the side-streets near the harbour (Pl. F, G, 5) and the Via Lavinaro (Pl. H, 4).

Times of Admission (holidays, see p. xxiii).

Aquarium (p. 394): daily 8-5 (April-Sept. 8-6), adm. 6 *L.*; collection of prepared marine fauna 2 *L.*

Museo Filangieri (p. 400): open 10.30-2; adm. 3 *L.*, free on Tues. and Sat. (closed on Sun. and Thurs. and from June 15th to Sept. 15th).

Museo Nazionale (p. 401): week-days 10-4, adm. 12 *L.*; Sun. 10-1, free.

San Martino, Museum and Belvedere (pp. 414, 415): week-days 10-4, adm. 5 *L.*; Sun. 10-1, free.

Chief Attractions. Naples may be hurriedly seen in three days. The mornings may be devoted to *Santa Chiara* (p. 399), *San Domenico* (p. 399), and the *Cathedral* (p. 400; best about noon); then the *Aquarium* (p. 394), and, twice at least, the *Museo Nazionale* (p. 401). In the afternoons walk or drive on the *Via di Posillipo* (p. 416) and the *Via Tasso* (p. 415). The finest points of view are *San Martino* (p. 415) and *Camaldoli* (p. 417). Evenings at the *Villa Comunale* (p. 394). The rest of the time should be devoted to the environs (comp. p. 419). — The sightseer should be well supplied with small change.

Naples, Italian *Nápoli,* once the capital of the kingdom of Naples, now that of a province, the seat of an ancient university, of an archbishop, and of the 10th army corps, is with 794,350 inhab. the most populous city in Italy after Milan. It extends for $2^1/_2$-3 M. along the N. side of the Bay of Naples, and rises in an amphitheatre on the slope of the surrounding hills. The site and the environs are among the most beautiful in the world. "Vedi Napoli e poi muori" ("see Naples, and then die") is an old saying which the citizens are still fond of quoting. The city itself, with its lofty balconied houses, its narrow streets (broken up by broad thoroughfares since the cholera epidemic of 1884), and its regularly-built suburbs, is not very attractive. In buildings and monuments of historic and artistic interest Naples cannot vie with the towns of Central and Northern Italy, but the matchless treasures of Herculaneum and Pompeii preserved in the museum amply compensate for this deficiency. Since the end of the 19th cent. an industrial quarter has sprung up at Poggio Reale (p. 401), where locomotives, railway-carriages, machinery, edible goods, chemicals, textiles, etc., are manufactured.

Naples is of Greek origin. The 'new city' of *Neapolis* was founded in the 7th cent. B.C. by colonists from Kyme (p. 424) on the hill of San Giŏvanni Maggiore (Pl. F, 5), near the Rhodian colony of *Parthenope,* which had been established in the preceding century on the Pizzofalcone (Pl. E, 7). In the 5th cent. came a strong reinforcement of immigrants from Eubœa, whose settlement adjoined that of Neapolis (then called *Palæpolis* or 'old city') on the N. and E. The streets of this new colony, built at right angles to one another, are still in use. In 326 B.C. the colonies became members of the Roman confederation, and the distinction between the old and the new city disappeared. Greek language and customs survived till well on in the imperial age, when Naples became a favourite residence of the Roman magnates. Lucullus had gardens on the Posillipo and the Pizzofalcone. Augustus frequently resided at Naples, and Virgil completed his 'Georgica' here. During the storms of the barbarian invasions, the town was captured by Belisarius in 536, and again in 543 by Totila and his Ostrogoths, and was then annexed to the Exarchate (p. 138). Naples was the seat of a duke or dux, but enjoyed considerable independence under the Byzantine supremacy until conquered in 1130 by the Norman Duke *Roger II.,* who was recognized by the pope as 'King of the Two Sicilies'. Of this new kingdom Palermo was the capital, and continued to be so even after 1194, when Southern Italy and Sicily fell under the sway of *Henry VI. of Hohenstaufen,* wo had married the heiress of the Norman dynasty. His son, Emperor Frederick II., founded the university here in 1224. After the conquest of the kingdom by *Charles I. of Anjou* (p. xxviii) Naples became its capital. *Robert the Wise* (1309-43) invited Tuscan artists to Naples, e.g. the

painters Giotto (p. 174) and Simone Martini (p. 219), besides architects and sculptors. In 1442 the last Angevin king was expelled by Alphonso I. of the Spanish house of *Aragon*, and when Charles VIII. of France attempted to recover the heritage of the Anjous he was defeated by the Spanish general Gonsalvo de Cordova on the Liris in 1503. Spanish viceroys, of whom *Don Pedro de Toledo* (1532-53) is the best known, now ruled the land down to 1707. During this period the Neapolitan naturalistic school of painting reached its prime, headed by *Polidoro Caravaggio* (1495-1543), the Spaniard *Giuseppe Ribera* (*Lo Spagnoletto*, 1588-1656), the gifted landscape-painter *Salvator Rosa* (1615-73), and the impressionist *Luca Giordano* (c. 1632-1705). After the war of Spanish succession Naples fell to the house of *Habsburg* in 1713, and after the war of Austrian succession to the *Bourbons* in 1748. During the reign of the latter, even apart from the unrest caused by the French Revolution and the Napoleonic wars (pp. xxxii, xxxiii), Naples was the scene of incessant revolts and disturbances, to which Garibaldi's triumph, the entry of the Piedmontese troops in 1860, and the annexation of the city to the kingdom of Italy at length put an end.

A. From the Villa Comunale through the Old Town to the Museum.

The ***Villa Comunale** (Pl. C, D, 7), generally called *La Villa*, a public garden laid out in 1780 and several times extended, lies between the street called *Riviera di Chiaia*, on the N., and the broad *Via Caracciolo* on the S., next the sea, and is the favourite afternoon and evening promenade of both natives and visitors. A band plays on Sun., Tues., and Thurs. 3-4.30, or, from June to Oct., 9-11 p.m. near the café. The fashionable world then holds its 'corso' in carriages in the Via Caracciolo, while the paths are thronged with walkers. Among the trees are numerous sculptures and monuments, including those of the philosopher Giambattista Vico (d. 1744), P. Colletta, the minister and historian (d. 1831), and Thalberg, the pianist (d. 1871 at Naples). Two little temples form memorials of Virgil (p. 393) and Tasso. Towards the E. entrance are a fountain by Geronimo d'Auria, brought from Santa Lucia (p. 395), and an antique granite basin from Pæstum. Splendid view towards the Posillipo from the side next the sea.

The three white buildings in the middle of the Villa form the *Zoological Station* founded in 1872-74 by the German naturalist Anton Dohrn (d. 1909). The central building contains the great ***Aquarium** (Pl. D, 7; entrance on the N. side, between the two E. buildings), the marine life exhibited in which is of almost unrivalled wealth and beauty. Adm., see p. 392; illus. catalogue 8 *L.*

E
F
G
Museo Naz.
V. S. Giuseppe d. Nudi
Via Salvatore Tommasi
Cavone
Via Lungo a Pontecorvo
Sulla pontecarro
Via Tarsia
Via Pontecorvo
Via Trinchera
Via Pietrasanta
Via Mezzocannone
Via Tribunali
Via Duomo
Via Anticaglia
Via Cisterna dell'Olio
Via Cinque Sante
Via Pisanelli
Via Paladini
Via Nilo
Via Nicola Amore
Via Foria
Via Arte della Lana
Via Carbonara
Via Vicaria Vecchia
Via Giudecca Vecchia
Via Duomo
Via Tribunali
Via Mezzocannone
Via Universita
Via Umberto I
Via Porta Medina
Via Costantinopoli
Via Settimio Severo
Via Sapienza
Via Giudecca Vecchia
Via Nilo
Via Anticaglia
Via Cisterna dell'Olio
Via Cinque Sante
Via Pisanelli
Via Paladini

Porto Mercantile
Immacolatella vecchia
Vecchio Porto Mercantile
Punto franco
Molo Angioino
Molo S. Gennaro
Molo Piccolo
Ponte della Immacolatella
Dogana
Magazzini Generali
Lanterna
Idroscalo
Porto Militare
Molo Beverello
Darsena
Castel S. Barbara Nuovo
Municipio
Teatro Mercadante
Teatro Fenice
Galleria
Umberto I
Teatro S. Carlo
Biblioteca
Palazzo Reale
Prefettura
Fiorentini
S. Giacomo
S. Tomaso
Via Depretis
Via Medina
Via Cristoforo Colombo
Via Nuova Marina
Via Guglielmo Sanfelice
Via Pietro Micca
Via Toledo
Via Roma
Via Chiaia
Via Caracciolo
Piazza Municipio
Piazza Vitt. Eman. II
Piazza Dogana
Piazza Trieste e Trento
Piazza del Plebiscito
Piazza Ferdinando
Piazza Concordia
Piazza Carità
Piazza Mercato
Piazza Bovio
Piazza Nolana
Piazza Cavour
Piazza Dante
Piazza Museo
Piazza Cairoli
Piazza Principe di Napoli
Piazza Montecalvario
Piazza Montesanto
Piazza Cavalleggeri
Piazza Vittoria
Piazza Amedeo
Piazza Medaglie d'Oro
Piazza Nazionale
Piazza Garibaldi
Piazza Principe Umberto
Piazza Principe Amedeo
Piazza Principe Tommaso
Piazza Principe Vittorio
Piazza Principe Carlo
Piazza Principe Ferdinando
Piazza Principe Alfonso
Piazza Principe Gennaro
Piazza Principe Francesco
Piazza Principe Luigi
Piazza Principe Giuseppe
Piazza Principe Pietro
Piazza Principe Giovanni
Piazza Principe Enrico
Piazza Principe Guglielmo
Piazza Principe Roberto
Piazza Principe Ruggero
Piazza Principe Tancredi
Piazza Principe Manfredi
Piazza Principe Corradino
Piazza Principe Federico
Piazza Principe Enzo
Piazza Principe Re Enzo
Piazza Principe Re Manfredi
Piazza Principe Re Corradino
Piazza Principe Re Federico
Piazza Principe Re Enzo
Piazza Principe Re Roberto
Piazza Principe Re Ruggero
Piazza Principe Re Tancredi
Piazza Principe Re Guglielmo
Piazza Principe Re Pietro
Piazza Principe Re Giovanni
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Piazza Principe Re Vittorio
Piazza Principe Re Carlo
Piazza Principe Re Ferdinando
Piazza Principe Re Alfonso
Piazza Principe Re Gennaro
Piazza Principe Re Francesco
CENTRO DI NAPOLI
1:10.000
0 100 200 300 400
Meter
Ischia
Sorrento Capri postali

Opposite is the collection (Mostra) of prepared marine animals. The library (shown on presentation of a visiting-card to the porter on the first floor; gratuity) contains frescoes by Hans von Marées (1873; best light in the afternoon).

At the W. end of the Villa lies the *Piazza Principe di Napoli;* farther on is the *Mergellina* (p. 416).

On the E. the Villa is adjoined by the Piazza della Vittoria (Pl. D, 7), with a bronze statue of the statesman Giovanni Nicotera (d. 1894) and a *Naval Memorial.* From this square we go to the left through the Via Calabritto, flanked with shops, and cross the pretty *Piazza de' Martiri,* where a column, crowned with a Victory and flanked with four huge lions, honours the patriots who fell in 1799, 1820, 1848, and 1860 in the revolts against the Bourbon rule. We may follow the Viá Chiaia to the Piazza San Ferdinando, at the S. end of the Via Roma (see p. 398).

The broad Via Partenope (Pl. E, 7) runs E., along the sea. Parallel with it, at the foot of the *Pizzofalcone,* a spur of the hill of Sant' Elmo, buttressed with walls and covered with buildings, lies the *Via Chiatamone,* at the beginning of which, at the corner of the Via Giorgio Arcoleo, is the *Galleria Vittoria,* with its shops, winter-garden, etc. The rocky islet on the right, reached by an embankment and bridge, is crowned by the *Castello dell' Ovo,* erected by Frederick II. of Hohenstaufen for the safe keeping of his treasures, almost entirely rebuilt in the 16th cent., and now a military prison. Close by is the fishermen's quarter, Borgo Marinaro.

The Via Santa Lucia (Pl. E, F, 7), running N. from the Castello, separates the Pizzofalcone from the quarter of *Rione Santa Lucia,* formed in 1900 on the site of the Santa Lucia dock. We ascend to the left by the Via Cesario Console, whence we see (in front of us) the Castel Sant' Elmo rising above the town, and (to the right, below) the broad *Via Litoranea* (trams Nos. 4, 5, 25, 28, see p. 389), opened up in 1927 between the royal palace and the naval arsenal. From the W. bend of this new thoroughfare a tunnel for vehicular and pedestrian traffic is being bored under the Pizzofalcone and will emerge in the Via Vittoria (Pl. E, 7). At the upper end of the Via Cesario Console is the Piazza del Plebiscito (Pl. E, 6). On the E. side is the royal palace, on the S. the *Commandant's Residence,* on the N. the *Prefettura,* with shops on the ground-floor. Two equestrian statues (1823) represent Neapolitan kings in Roman attire: on the right, Charles III., by Canova; on the left, Ferdinand I., by Antonio Cali.

The church of **San Francesco di Páola** (Pl. E, 6), the portico of which bounds the piazza on the W., was built in 1817-31 in imitation of the Roman Pantheon. In the interior (open till about noon) are superb marble columns and a high altar of jasper and lapis lazuli.

The **Palazzo Reale** (Pl. F, 6), or royal palace, designed by *Domenico Fontana* of Rome, was begun in 1600 and subsequently several times restored. The façade is adorned with marble statues of eight Neapolitan rulers: Roger of Normandy, Frederick II. of Hohenstaufen, Charles I. of Anjou, Alphonso I., Charles V., Charles III. (Bourbon), Joachim Murat, and Victor Emmanuel II.

The interior is shown on Sun. 10-1 and Thurs. 10-3, by permit obtained free of charge on these days at the third door on the right of the main entrance. [The palace of Capodimonte (p. 413) is open at the same hours and the permission to view it is also obtained here.] We then pass through the next passage and the S. courtyard to the 1st floor, and are conducted by an official to the *Ball Room;* the *Grand Staircase* (1651), built entirely of white marble, with statues and reliefs; the *Theatre;* the *Dining Room;* the *Throne Room;* and the *Audience Room* Distributed throughout these rooms are several old and modern paintings, tapestries, porcelain, and other works of art.

The royal palace now houses also the Sopraintendenza ai Monumenti (permesso for the Villa Floridiana, etc.) and, in the N.E. wing, the **Biblioteca Nazionale** (open 9-4), comprising over 1,000,000 printed books, 11,868 MSS., papyri from Herculaneum, etc. The chief MSS. are exhibited in three glass-cases: Virgil codices dating from the 10th, Books of the Gospels from the 9th cent. onwards, missals with miniatures, etc. The entrance is to the left of the Teatro San Carlo; hence we turn to the right and pass round the garden to the middle of the N. front.

The N. side of the palace is connected with the large *Teatro San Carlo* (Pl. F, 6; p. 392). In the front garden a statue of Italia recalls the plebiscite of Oct. 21st, 1860, which united the kingdom of Naples with the dominions of Victor Emmanuel (p. 394).

The adjacent small Piazza San Ferdinando (Pl. E, 6), in front of the church of that name, is now officially named Piazza Trieste e Trento. It is the chief station of the tramways (p. 389) and has also a large cab-stand. To the left diverge the *Via Chiaia* (p. 395) and the *Via Roma*, the chief street in Naples (comp. p. 398), which leads straight to the Museum (motorbus).

From San Ferdinando we follow the Via San Carlo (Pl. F, 6) to the right, passing between the Teatro San Carlo and the S. entrance of the **Gallería Umberto Primo** (Pl. E, F, 6). This gallery or arcade, vying with that of Milan (p. 28), was built in 1887-90 from designs by E. Rocco. By the palace-garden, on the right, are two Horse Tamers in bronze, presented by Tzar Nicholas I. of Russia.

The **Castel Nuovo** (Pl. F, 6), with five towers, on the right of the Via San Carlo, built in 1279-83 by Charles I. of Anjou and repeatedly enlarged in the 15-18th cent., was the residence of the kings and Spanish viceroys of Naples.

The ***Triumphal Arch** in marble which forms the gateway of the castle was erected in 1453-70 to commemorate the entry of Alphonso I. of Aragon (June 2nd, 1442). It is richly adorned with sculptures by *Pietro di Martino* of Milan and others, and was restored in 1904. — In the courtyard is the church of *Santa Barbara*, a Gothic structure rebuilt in the Renaissance period; the vaulted 'Barons' Hall', on the left of the church, contains the bronze doors of the triumphal arch, with reliefs portraying the victories of Ferdinand I. by *Guglielmo Mònaco*, a French artist (after 1462).

In the long Piazza del Municipio (Pl. F, 6) is an equestrian statue of *Victor Emmanuel II.*, by Franceschi (1897). On the left is the handsome **Municipio**, or town hall, erected in 1819-25 as government offices. In the gateway are statues of King Roger and Emperor Frederick II. — Immediately adjacent is the church of *San Giacomo degli Spagnuoli* (St. James of the Spaniards), erected in 1540 by the viceroy Don Pedro de Toledo. We enter by a door on the right (open in the morning only) and ascend the steps. Behind the high altar is the sumptuous monument of the founder, by Giovanni da Nola.

On the N. side of the Piazza del Municipio begins the wide Via Emanuele Filiberto di Savoia, formerly Strada Medina, in which we note the church of the *Incoronata* (Pl. F, 5), rebuilt in 1352 by Queen Joanna I. to commemorate her coronation, with frescoes of the Sienese school (for adm. apply to the Sopraintendenza, p. 396). Farther up the street is a statue of the composer Mercadante (d. 1870).

From the *Teatro Mercadante* (Pl. F, 6) the Via Agostino Depretis leads N. to the Piazza della Borsa, officially Piazza Giovanni Bovio (Pl. F, 5), with the new *Exchange* and an old fountain of Neptune. It is continued N.E. by the Corso Umberto Primo (Rettifilo), a broad modern street. Here, on the left, are the new buildings of the *University* (Pl. G, 5; p. 393), which until 1909 was confined to the old Jesuit college in the Via Università (Pl. F, G, 4). Opposite, on the right, is the church of *San Pietro Martire* (Pl. G, 5), with a monument to the scholar and statesman Ruggiero Bonghi (d. 1895) in front of it.

The Piazza del Municipio is continued E. by the *Molo Angioino*, a wide pier originally constructed by Charles of Anjou, which separates the *Naval Harbour* (r.) from the *Commercial Harbour* (l.). The lighthouse (*Faro;* Pl.G, 6) may be ascended by an easy marble staircase of 142 steps (good view of the city; gratuity).

The *Molo Beverello* (Pl. F, 6), the quay to the S., in front of the Castel Nuovo, is used by the steamers to Sorrento, Capri and Ischia (pp. 447, 424). The quay to the N., or Via Piliero, and its continuation, the Marina (Strada Nuova alla Marina), skirt the commercial harbour to (2/3 M.) the *Immacolatella Nuova* (Pl. H, 5), or Molo Trapezoidale, with the custom-house and the offices of the port authority. The Palermo steamers moor on the E. side of the pier. Here too is the railway station of 'Napoli Marittima', connected by a branch-line with the Stazione Centrale.

The **Castel del Carmine** (Pl. H, 4), 1/3 M. to the N.E. of the Immacolatella Nuova and forming the S.E. limit of the old town, was erected in 1484. The *Porta del Carmine*, on the W. side of the castle, leads to a small piazza, in which, on the right, is **Santa Maria del Carmine** (Pl. H, 4; open in the morning and after 4.30 p.m.), with its lofty tower. This church contains the tomb of Conradin, the last of the Hohenstaufen, who was beheaded by order of Charles of Anjou in 1268 in the neighbouring Piazza del Mercato. His statue, designed by Thorwaldsen, was erected in

the nave in 1847 by Maximilian II. of Bavaria. — To visit the church from the Castel Nuovo we may take tramway Nos. 4, 5, 24, 55-60, and go on by No. 4 direct to the Museum (p. 401).

The **Via Roma** (Pl. E, 6-4), which leads N. from the Piazza San Ferdinando (p. 396), still known as the *Toledo* after its builder Don Pedro de Toledo (p. 394), is the main artery of Naples and presents a busy scene at all hours. Intersecting the city from S. to N. nearly in a straight line, it ascends to the Museo Nazionale, a distance of $1^1/_4$ M. On both sides extends a network of streets and lanes, some of which ascend to the left in steps to the Corso Vittorio Emanuele and Castel Sant' Elmo, while those to the right, the chief business streets, lead to the railway station and the harbour.

About 10 min. from the Piazza San Ferdinando the Via Roma expands into the Largo della Carità (Pl. E, 5), officially named the Piazza Carlo Poerio after the monument of the dauntless patriot (1803-67), whose imprisonment in 1849 inflamed anew the popular hatred of the Bourbon dynasty. Beyond the piazza a street to the right leads to Monte Oliveto (see below); farther on another street, diverging to the right between the *Palazzo Maddaloni* (Pl. E, F, 5, 4) and the *Palazzo d'Angri* (by Vanvitelli, 1773), leads to the Stazione Centrale (see p. 399). To the left are streets leading to the *Montesanto* piazza, the starting-point of the Vomero funicular (p. 414) and the Cuma line (p. 419). Next in the Via Roma comes (on the right) the Piazza Dante (Pl. E, F, 4), with a statue of the poet and a building erected in 1757 in honour of Charles III. (now a boys' school, 'liceo'). To the right is the *Porta Alba* (1632), at the beginning of the Via Tribunali (p. 400). The Via Roma is now continued by the Salita del Museo, by which we ascend in 5 min. to the Museum (p. 401).

The side-street diverging to the right above the Largo della Carità leads to a small piazza and the church of **Monte Oliveto** (Pl. F, 5), or *Sant' Anna dei Lombardi*, begun in 1411, continued in the early-Renaissance style, and containing admirable sculptures. The sacristan shows the chapels (1 *L.*).

1st Chapel (left): Relief of the Nativity, by *Antonio Rossellino*, to whom also are due the dancing angels above and the monument of Maria of Aragon (d. 1470); Crucifixion by *Giulio Mazzoni* of Piacenza. — The former sacristy (Cappella della Congregazione di San Carlo), to the right of the choir, contains tarsia work by *Fra Giovanni da Verona*. — In the choir, behind the high altar, are the tombs of Alphonso II. and Guerello Origlia, by *Giovanni da Nola*. — 1st Chapel (right): Annunciation, relief by *Benedetto da Maiano*. — The Chapel of the Holy Sepulchre contains a realistic group in terracotta by *Guido Mazzoni* (1492), Christ in the Sepulchre, surrounded by seven lifesize kneeling figures, supposedly portraits of the artist's contemporaries.

Near by are a fountain (1668), with a bronze statue of Charles II., and the *Palazzo Gravina*, now the *General Post Office* (Pl. F, 5).

We follow the Calata Trinità (officially Via Cesare Battisti) past the *Palazzo Gualtieri* (No. 53), which houses a unique collection

of paintings by every master of the Neapolitan school, from the 16th cent. to the present day (open to students on request). The Calata debouches on the Largo Trinità Maggiore (Pl. F, 4; Piazza Guglielmo Oberdan), an expansion of the busiest street diverging from the Via Roma (p. 398) and, under various names, leading to the Stazione Centrale. The square contains a column bearing a statue of the Virgin (1748). Here, beyond the Jesuit church of *Gesù Nuovo* (1584), we pass through a gate on the right to visit the church of **Santa Chiara** (St. Clare; Pl. F, 4), founded in 1310, and richly but tastelessly remodelled in 1742-57. It has a fine campanile, and the Gothic monuments of Angevin kings are interesting.

At the back of the high altar is the **Tomb of Robert the Wise* (p. 393), 42½ ft. in height. The king, garbed as a Franciscan, lies on a sarcophagus borne by saints, under a canopy with angels drawing aside the curtain; in a niche above he appears again, seated on his throne; at the top is the Madonna between SS. Francis and Clare. — In the adjacent left transept is the monument of Robert's grand-daughter Maria, titular Empress of Constantinople, and by the wall to the left is the tomb of two daughters of the empress. By the left side-wall is the fine tomb of Paolina Ranieri, the devoted friend of Giacomo Leopardi, by *Carlo Solari* (1878). — In the right transept, by the monument of Robert the Wise, is that of his eldest son Charles, Duke of Calabria (d. 1328), and the latter's wife, Marie de Valois. The chapel to the right of the right transept is the burial-place of the Bourbons. — Note also the fine frieze of the organ-loft, with its eleven reliefs of the 14th cent. (scenes from the life of St. Catherine), on a dark ground, resembling cameos. The Pietà in the third chapel on the right is perhaps a relic of frescoes executed by *Giotto* and distempered over in the 17th century.

A Franciscan friar conducts us to the two Convents, founded at the same time as the church, but now suppressed. The columns and seats in the nuns' cloisters were covered in 1742 with painted majolica tiles made at Capodimonte. In the friars' chapter-house are a fresco by the school of Giotto (Feeding of the Five Thousand) and a collection of sculptural remains from 14th cent. tombs; the fresco in the refectory (Christ, with saints and King Robert and his family) is by the school of Cavallini.

In the Strada Santa Trinità Maggiore we next reach the Largo San Domenico and the church of **San Domenico Maggiore** (Pl. F, 4; closed 12-4), built in 1289 and last restored in 1850-53. We pass through the rear entrance, below the choir apse, opposite the obelisk with the saint's statue, and make our way up through the crypt.

The great families of Naples have their chapels here, some with beautiful Renaissance sculptures by *Giovanni da Nola*, *Domenico d'Auria*, and other artists, such as the 7th chapel (right) from the main entrance, the 4th and 8th chapels (left), and the right transept. — The sacristy contains forty-five coffins covered with velvet palls, ten of which contain the remains of princes of the house of Aragon. — *St. Thomas Aquinas* lived in the adjacent Dominican convent in 1272, when professor of philosophy at the university.

The church of *Sant' Angelo a Nilo* (Pl. F, 4), built in 1385, contains (on the right of the high altar) the tomb of Cardinal Rinaldo Brancaccio (d. 1427), by Michelozzo, with a fine bas-relief of the Assumption by Donatello.

The street is now continued by the Via San Biagio dei Librai (Pl. G, 4). We follow it for 5 min. more, then, to the right, descend

the Via del Duomo (Pl. G, 3, 4), a broad street cut through the densely packed houses of the old town. The *Palazzo Cuomo* (Pl. G, 4), on the right, contains the *Museo Filangieri*, a collection of weapons, majolica, porcelain, enamels, and pictures. Adm., see p. 329.

We now return and ascend the Via del Duomo to the main entrance of the cathedral. The side-entrance, in the Via Tribunali, has a column in front of it recalling the aid rendered by St. Januarius during the eruption of Vesuvius in 1631.

The **Cathedral** (*Duomo;* Pl. G, 3) of *San Gennáro* (St. Januarius), built in 1294-1323 in the French Gothic style, has been renovated several times since the earthquake of 1456. The chief façade was reconstructed in the style of the cathedrals of Orvieto and Siena in 1877-1905, but the portal in the centre dates from 1407.

The Nave is decorated with frescoes of the 17th century. The font is an antique basin of green basalt with Bacchic designs.

The 3rd chapel in the Right Aisle is the ***Chapel of St. Januarius,** commonly called the *Cappella del Tesoro*, built in 1608-37 at a cost of a million ducats (about 225,000 *l.*). It contains seven altars, forty-two columns of broccatello, paintings by *Domenichino*, and forty-nine silver busts of saints. On the chief altar are a silver bust with the head of *St. Januarius*, Bishop of Beneventum, who suffered martyrdom under Diocletian in 305 (comp. p. 422), and, in the tabernacle, two vessels with his blood. The liquefaction of the blood, which, according to the legend, first occurred when the body was brought to Naples by Bishop St. Severus in the time of Constantine, takes place twice annually (in the evening of the 1st Sat. in May and on Sept. 19th; reservation of seats in the sacristy). According as the liquefaction is rapid or slow, it is a good or evil omen for the year.

The tomb of the saint is in the *Confessio, under the high altar of the cathedral (descend the steps to the right), richly ornamented in 1497-1508 by *Tommaso Malvito* of Como for Cardinal Oliviero Carafa.

The Transept contains monuments of the 14-15th cent.: (l.) those of Pope Innocent IV. (d. at Naples, 1254) and Andrew, King of Hungary and titular King of Naples (murdered at Aversa in 1345); also on the left, the tomb of Innocent XII. (d. 1700).

In the Left Aisle, opposite the chapel of St. Januarius, is the entrance to the small basilica of **Santa Restituta,** which adjoins the N. side of the cathedral (gratuity, if closed, ½-1 *L.*), founded in the 7th and restored in the 17th century. The antique Corinthian columns probably belonged to a temple of Apollo on the same site; ancient mosaics in the chapels of Santa Maria del Principio (last on the left) and San Giovanni in Fonte.

Adjoining the cathedral is the *Archbishop's Palace* (Pl. G, 3). The older part of the church of *Santa Maria Donna Regina*, opposite, is now the Museo Donna Regina (closed in 1927) and contains several series of frescoes painted by Pietro Cavallini in 1308.

In the Via Tribunali, W. of the cathedral, are the churches of *San Filippo Neri* (Pl. G, 3; 1592-1619); *San Paolo Maggiore* (Pl. F, 4), with a lofty flight of steps, on the site of a temple of Castor and Pollux, from the portico of which it retains two Corinthian columns and part of the architrave; and *San Lorenzo* (Pl. G, 4), in the Gothic style (1266-1324), rebuilt in the 17th cent. and now under restoration, containing reliefs by Giovanni da Nola on the high altar and 14th cent. monuments of princes behind it.

At the E. end of the Via Tribunali is the **Castel Capuano** (Pl. G, 3), usually called *La Vicaria*, once the residence of the Hohenstaufen, later of the Angevin kings, and since 1540 seat of the city law-courts. — Passing to the left of the castle, and leaving the Via Carbonara (see below) and the domed church of *Santa Caterina a Formello* (1523) on the left, we reach the ***Porta Capuana** (Pl. H, 3), one of the finest Renaissance gateways in existence, erected after 1485 for Ferdinand I. of Aragon by the Florentine *Giuliano da Maiano*. It was restored in 1535 for Charles V.'s entry into the city, and decorated with reliefs on the exterior (above) by *Giovanni da Nola*.

About 1½ M. to the E. of the Porta Capuana (tramways Nos. 16, 26, and 51), just beyond the slaughter houses (*Macello*) and opposite the new factory quarter (p. 393), is the **Campo Santo di Poggioreale**, the chief cemetery of Naples. It lies on the slope of the hill called *Poggio Reale* and contains numerous chapels of burial guilds, each with two chambers; in the lower the bodies are buried for about 15 months, until dried (not decayed) by the action of the tufa soil; the upper, to which they are then transferred, forms their final resting-place.

The Via Carbonara (see above; trams Nos. 4 and 54) leads from the Castel Capuano to (8 min.) the Via Foria, passing the church of **San Giovanni a Carbonara** (Pl. G, 3), begun in 1344, enlarged early in the 15th cent., and containing good sculptures.

At the back of the high altar is the fine Gothic *Monument of King Ladislas* (d. 1414): above, the king on horseback; below, a sarcophagus with his recumbent figure, blessed by a bishop (an allusion to the removal of the ban under which Ladislas lay at his death). — The chapel behind (closed; gratuity) contains the tomb of the seneschal *Ser Gianni Caracciolo* (murdered in 1432) and frescoes by Leonardo da Besozzo (1426). — The chapel to the left of the high altar, in the form of a round temple, built in 1516-17, contains statues and monuments of that period; the decoration was not finished till 1657. — On the same side, farther on, is a large altar like a chapel, with Renaissance sculptures of the 15th century. By the entrance to the sacristy is a statue of the Madonna (1571).

The Via Foria leads to the right to the *Botanic Garden* and the *Reclusorio* (Pl. G, H, 2, 1), or poor-house, and to the left past the gardens of the Piazza Cavour to the Museum (see below) and the Via Roma (p. 398). Facing the Museum on the S. is the *Galleria Principe di Napoli* (Pl. F, 3), a covered arcade built in 1876-82.

B. The National Museum.

The museum is ½ hr.'s walk from the Piazza San Ferdinando (Pl. E, F, 6) by the Via Roma. Trams Nos. 13, 18, and 32; motorbuses 1 and 6 from the Piazza San Ferdinando (Pl. E, 6); passengers by the underground railway (p. 391) alight at Piazza Cavour (Pl. F, 3).

The ****Museo Nazionale** (Pl. E, F, 3), erected as barracks in 1586, was occupied after 1616 by the university, and since 1790 has been fitted up for the royal collections of antiquities and pictures, to which have been added the Farnese heirlooms and the incomparable treasures excavated at Herculaneum, Pompeii, and other Campanian towns. The museum is now one of the finest in the

world. — The Entrance is opposite the Galleria Principe di Napoli (p. 401). Adm., see p. 392. Director Prof. Amedeo Maiuri. Illustrated guides to the antiquities (1926; 18 *L.*; in English also) and to the picture-gallery (1928).

Ground Floor (Pianterreno).

Comp. the plan, p. 406. — The front part of the right wing was closed for repairs in 1927, but the remainder of the wing may be inspected by crossing the right courtyard.

From the gateway, where the ticket-office is on the right, adjoined by the cloak-room for sticks, umbrellas, etc. (20 c. per article, paid in advance), we pass into a large Vestibule, at the end of which are the stairs to the upper floors (p. 407). In the aisles of the vestibule are placed marble statues of the *Balbus Family*, from Herculaneum; in the middle, on the left, 6780. *Puteolan Pedestal*, with figures representing fourteen towns of Asia Minor, which were rebuilt by Emperor Tiberius after an earthquake; right, 6232. Honorary statue of the priestess *Eumachia* (p. 433). We pass through the first door on the right (when reopened; see above).

The ****Collection of Marble Sculptures** occupies the whole of the right wing of the ground-floor and half of the left wing.

The Portico contains archaic sculptures *(Marmi arcaici)*. On the right, 6556. Greek tombstone of a man playing with his dog. In the centre: 6009, 6010. **Harmodius and Aristogeiton*, slayers of the tyrant Hipparchus, a copy of the group executed by Critius and Nesiotes in 478 B.C. and placed in the market-place of Athens (the head of Aristogeiton is a plaster cast of a head found to be better suited in style to the figure than the Meleager head which formerly crowned it); 6416. So-called *Farnese Gladiator*, a wounded warrior; 6006. So-called group of *Orestes and Electra*, in the archaistic style of the early imperial age. On the right, 109,621. Female head; *6008. *Artemis Hastening*, a good copy of a famous late-archaic sculpture, with traces of painting.

We enter the adjoining rooms, with sculptures of the first bloom of Greek art (5th cent.). Room III. On the right: *6322. Bust of *Athena*, probably after a work by Cephisodotus, father of Praxiteles; Headless statue of a girl hastening. By the window, *Aphrodite*, in a transparent robe, after a work of the time of Phidias. — Room IV. On the right, *6005. So-called *Farnese Hera*, a head from a statue of Artemis in the early severe style (complete copy at Rome, p. 268); 6011. *Doryphorus*, a mediocre but well-preserved replica of the famous bronze statue by Polycletus (p. 252); 6164. Head of *Hercules*, also after Polycletus.

We return to Room III and thence enter Room VI. Remains of a Greek temple from *Locri* (5th cent.); in the centre the two Dioscuri, who according to the legend assisted the Locrians in their war against

Crotona. — Room VII. By the middle pier of the entrance-wall, *6727. *Orpheus and Eurydice with Hermes*, who conducts Eurydice, who had been delivered by Orpheus, back to the lower regions. The original of this famous relief dates back to the time of Phidias (replica in the Villa Albani at Rome and in the Louvre at Paris). By the wall to the right, 6393. Beautiful head of *Apollo*, an early Phidian type; 6024. *Albani Athena*, wrongly known as the Farnese Athena, after an original of the time of Phidias. — We return to the portico of the archaic works, and pass through Room II, containing bearded hermæ and statues of a pugilist (119,917) and of a hastening and wounded youth of almost feminine form (6411).

Portico of Flora. Opposite the entrance, 6360. Statue of *Æsculapius*. Opposite, 6073. *Hermes*. In the centre, 5999. *Neoptolemos with the Body of Astyanax* (?). (Continuation of the Portico, see p. 404.)

The adjoining rooms on the right contain the sculptures of the second meridian of Greek art and of the Hellenistic period. Middle Room. By the window, *6306. Bust of the *Bearded Dionysus*, after Praxiteles, on a fine Bacchic altar; above, on the wall, 6713. Relief of the so-called *Banquet of Icarus*, the visit of Dionysus to a poet who has won a prize at a festival of the god. Opposite. 6353. *Eros*, a more complete replica of the Eros of Centocelle (p. 344). — To the right is the Second Room. Right, 6034. Torso of Dionysus; 6035. Beautiful torso of a *Nude Woman;* Torso of *Ares* reposing (a superior replica of the Ludovisi Ares at Rome, p. 268). — In the passage to the Third Room: 6001. *Farnese Hercules* (Ercole Farnese), found in 1540 in the Thermæ of Caracalla at Rome, a work, according to the inscription, by the Athenian Glycon, of the early empire, who has made an unpleasing copy (with exaggerated muscles) of a work by Lysippus. — In the Third Room we note 6670. Round *Puteal* (well-head), with seven gods in relief; 6673. *Marble Vase*, by the Athenian Salpion, with relief of Hermes bringing the new-born Dionysus to the nymphs to be brought up. By the window is the *Venus of Sinuessa*, a fine torso of the imperial era. — In the adjoining side-room are four small recumbent figures: (left) 6014. *Dying Persian*, 6013. *Dead Giant*, 6015. *Wounded Gaul*, 6012. *Dead Amazon*, copies from the groups of statues dedicated by King Attalus I. of Pergamus in the Acropolis of Athens, which portrayed the battles of the gods against the Titans, of the Athenians against the Amazons, of the Athenians against the Persians at Marathon, and the victory of Attalus himself over the Gauls who invaded Mysia (239 B.C.; comp. pp. 97, 268, 295, 342). — In the second side-room *(Veneri)*, in the centre, 6020. *Venus Callipygos*, a restored Roman copy of a Hellenistic statue of the goddess admiring her reflection in the water before entering the bath; to the right of the window, Crouching Venus.

Returning to the middle room, we proceed straight on into the Fourth Room. Left, 6017. *Venus of Capua,* resembling the Venus de Milo in the Louvre; though inferior it is a more faithful copy of an original of the time of Lysippus. Right, 6016. Adonis of Capua (much restored); opposite, 6019. So-called *Psyche.* Above, 6682. Greek relief: Peitho, goddess of persuasion, trying to induce Helen to follow Paris, who with Eros stands before her. — Fifth Room. Left, 6022. *Satyr* with infant Dionysus; 6329. *Pan and Daphnis.* — Last Room: *6002. *Farnese Bull* (Toro Farnese), a Roman copy of a work of the Rhodian sculptors Apollonius and Tauriscus (2nd cent. B.C.), found in 1540 in the Thermæ of Caracalla at Rome, much restored: Amphion and Zethus, sons of Antiope, avenge the wrongs of their mother by binding Dirce to the horns of a wild bull. By standing in front of the group, a little to the left, one sees the original composition, without the figure of Antiope, which is a later addition.

We return to the Portico of Flora (p. 403). Immediately to the right, in the middle, 6409. *Farnese Flora,* probably an enlarged copy of an Aphrodite, made during the Roman empire; head, arms, and feet modern. — Straight on is the Egyptian Collection (Collezione Egizia), which, together with the Terracottas and the Prehistoric Collection on the lower floor (for the most part inaccessible), the hurried visitor will omit.

Adjoining the vestibule of the Egyptian Collection on the left is a suite of Five Rooms containing mutilated sculptures and architectural fragments. We note in the 1st Room, to the right of the entrance, a large *Fragment of a Relief,* with a god sitting on the ground. — In the 2nd Room, right of the entrance, 6354. Dancing *Dionysus;* by the left wall, a relief of *Orestes* stealing away from the altar of Apollo at Delphi; by the back-wall, 6224. Fragment of a giant. — In the centre of the 3rd Room, 6672. Trapezophorus (table-support), with a centaur and Scylla. On the entrance-wall, fine *Reliefs:* 6687. Comic scene, 6688. Bacchic scene, 6716. Old shepherdess. Opposite, 6679. Eleusinian initiation; also *Masks* and *Oscilli* (round discs hung up in temples as votive offerings). By the exit-wall, *Satyr and Nymph.* — In the middle of the 4th Room, 6374. *Atlas* with the globe, on which are the constellations in relief; by the walls, and in the 5th Room, sarcophagi and decorative reliefs. — We return to the 3rd Room and turn to the right.

Portico of Coloured Sculptures (parallel with the rooms just inspected). 6280. *Female Figure* with floating drapery, in marmo bigio; 6262. Large statue of *Apollo* in basalt; *Kneeling Barbarians* as caryatids; on the walls, late *Votive Reliefs.* — We pass through the vestibule and the opposite door.

Portico Iconografico (Greek portrait-busts). On the right, 6156. The Spartan king *Archidamus* (III.?); 6149. *Diadochus* (one

of Alexander the Great's successors), with fillet and small horns; 6155. Excellent bearded *Herma;* *6018. *Æschines*, the opponent of Demosthenes; *6023. *Homer*, an ideal head of the poet, of the period of the Laocoon (p. 345), frequently copied; *6135. *Euripides;* 6415. Herma of *Socrates;* 6136. Philosopher; 6132. General; on the left of the entrance, 6148. *Philetærus*, founder of the Pergamenian dynasty. In the centre: 6239. Double herma of *Herodotus* and *Thucydides;* 6150. *Pyrrhus*, king of Epirus, with helmet adorned with a wreath of oak-leaves.

The adjoining GALLERY OF INSCRIPTIONS *(Raccolta Epigrafica)*, on the right, contains over 2000 Latin inscriptions, others in dialect, on stone and bronze tablets, mural inscriptions from Pompeii, etc.

Next comes the PORTICO DEGLI IMPERATORI. In the N. part are other Greek sculptures; farther on, Roman. Right, 6187, 6185, 6186. So-called busts of *Seneca*, a much-copied bust of a poet (Hellenistic period). In the middle: *Herma of a *Greek Philosopher*. By the other wall are nine *Roman Busts* of the early empire; then, 6079. *Marcus Aurelius;* 6081. *Lucius Verus;* 6031. *Antoninus Pius;* 6075. *Hadrian;* 6059. *Titus;* 6060. *Claudius;* 6046. *Caligula* (more probably Caius Cæsar, grandson of Augustus); 6043, 6052. *Tiberius*. In the centre, 6029. Seated matron (not Agrippina); 6033. *Caracalla;* 6030. *Antinous*, Hadrian's favourite.

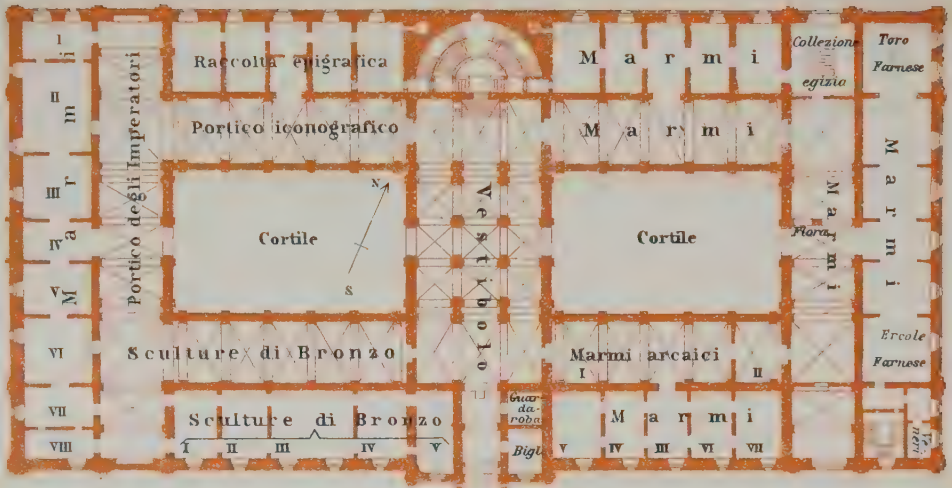
Parallel with the Portico of the Emperors runs a suite of rooms containing Roman statues and busts, reliefs, and architectural fragments. 1st ROOM: Right of the entrance, 6169. Old man with hook-nose. — 2nd ROOM: Five *Reliefs* from the Basilica Neptuni in Rome. By the right entrance, 6069, 6067. Two busts of *Hadrian*. By the left entrance, 6071. *Antoninus Pius*. Opposite the exit, 6072, 6095. Statues of *Trajan* and *Lucius Verus;* between these, 6076. Bust of the elder *Faustina*. — 3rd ROOM: Architectural fragments. 6193. Exquisite bust of a *Girl* resembling Tiberius. — 4th ROOM. In the centre, 6038. Colossal head of Cæsar (?); 6041, 6044. Statues from the Macellum at Pompeii (p. 433). — 5th ROOM: Two colossal heads of Vespasian; statue of an emperor, restored as Julius Cæsar. — 6th ROOM: under glass, bust of *Galba* (?), in silver. — 7th ROOM: Colossal marble bust of *Jupiter*, from Pompeii; *Nereids* on sea-horses, two excellent marble groups from Formia. — 8th ROOM: Relics and wall-paintings from the Isis temple at Pompeii (p. 434). 4991. Herma of *C. Norbanus Sorex*, an actor.

The S. part of the Emperors' Portico, Rooms I-V beyond it, and the portico parallel with these and skirting the Cortile, contain the **Collection of Bronze Sculptures** *(Sculture di Bronzo)*, most of them from Herculaneum, a few only from Pompeii, the patina of the former being dark, that of the latter oxidized green. The profusion of these works, their admirable casting, and delicate chiselling testify to the high development of this branch of art.

Entering the Emperors' Portico from the 8th Room just mentioned, we first notice, on the left, 110,663. Bronze bust of *L. Cæcilius Jucundus*, a banker; in the centre, facing the window, 126,170. Hellenistic portrait-statuette with the attributes of Mercury. — Straight on are the principal rooms in the S. front of the museum. Room I. Bronzes from Pompeii. On a table by the window, *5002. *Dancing Faun*, or rather *Satyr*, from the House of the Faun (p. 439); 111,495. *Satyr* with a wine-skin, a fountain-figure; 5001. *Silenus*, designed as vase-bearer. In the centre: *5003. So-called *Narcissus*, probably the young Dionysus, a masterly work of the school of Praxiteles (wrongly posed; the body should be slightly inclined backwards, with the weight on the right foot). By the walls, animals; in front of the left wall and next the right exit, *Apollo with the Bow*, and the upper part of a statue of *Diana*, from the temple of Apollo; between the exits, an angler (fountain-statuette). — Room II. Bronzes from Pompeii. *5630. *Apollo Playing on the Lyre*, in the severe style, a Peloponnesian original of the 1st half of the 5th cent. B.C.; next to it, a statue of an **Ephebe*, discovered in 1925, a replica of a good Peloponnesian work of the mid-5th cent. B.C.; in the middle of the room, 4997. *Victory*, on a modern globe; 4998. Statuette of *Aphrodite;* on a column, 125,348. Statuette of a *Boy*, silvered (end of 5th cent. B.C.?). — Room III. Bronzes from Herculaneum. *5625. *Mercury Reposing*, a beautiful type of elastic youth at a moment of relaxation (manner of Lysippus); the elaborate rosettes on the soles are appropriate to the flying messenger of the gods. Between the entrances, left, 5633. Refined *Head of a Boy*, 5614. *Head of an Ephebe*, Attic, both late 5th cent.; beyond the left entrance, 5607. *Archytas* (wrongly so-called), with an athlete's head-dress. Then, in the middle, 5594. Head of *Hercules*, with the victor's fillet; on a common pedestal, 5603-5605, 5621, 5619. So-called *Dancing Women;* 5592. So-called Berenice. By the left exit, left, 5598. Alexandrian woman; right, 5608. Head of a young man, archaic; 4885. Herma with a head of the *Doryphorus* of Polycletus (p. 252); 5610. Head of an Ephebe. By the right exit, left, 4896. Excellent *Portrait of a Woman*, so-called Sappho, right, *5618. Head of a *Bearded Dionysus* (formerly called Plato). — Room IV. Bronzes from Herculaneum. Near the entrances, 5616. So-called *Seneca* (comp. p. 405); in the centre, 5628. *Drunken Satyr;* 5626, 5627. *Wrestlers* about to attack. In the right glass-case, small busts of Zeus, Hermarchus, Demosthenes, Epicurus, and two dancing *Satyrs*.

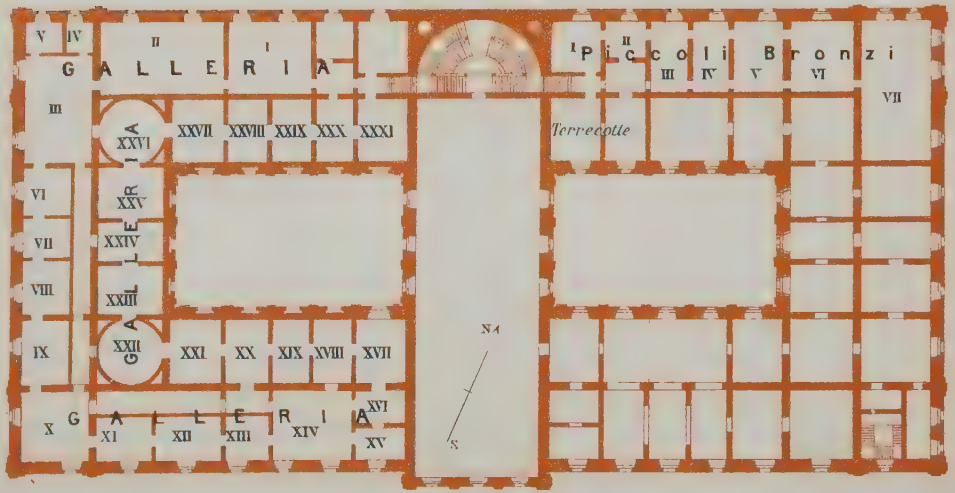
We return to the Portico of the Emperors, and thence, to the right, enter the Portico of the Bronze Portrait Statues: 5595. *Augustus* as Jupiter; right, 5615. *Tiberius* or his brother *Drusus;* left, 5593. *Claudius;* in the centre, 4904. *Horse* from Herculaneum.

MUSEO NAZIONALE.



PIANTERRENO.

MUSEO NAZIONALE.



PRIMO PIANO.

Geogr.-lith. Anstalt von Wagner & Debes, Leipzig

ENTRESOL (Mezzanino).

We now ascend the stairs from the great vestibule to the entresol. To the right is the **Collection of Ancient Frescoes *(Affreschi Pompeiani)*, from Herculaneum, Pompeii, Stabiæ, etc. (comp. p. 431). ROOM I. On the walls: left, 9008. Hercules finding his infant son Telephus suckled by the hind; 9110. Achilles recognised in Scyros; 9105. Abduction of Briseis from the tent of Achilles; 9112. Sacrifice of Iphigenia; 9109. Chiron teaching Achilles the lyre; 9559. Nuptials of Zeus and Hera; 9249. Mars and Venus; 9257. Chastisement of Cupid; 109,751. The palladium carried off from Troy; 9001, 111,474. Hercules, the Centaur Nessus and Dejanira; 9042. Punishment of Dirce (see Farnese Bull, p. 404); 111,473. Pan and Nymphs; 8980. Meleager and Atalanta; 9049. Theseus after the slaughter of the Minotaur. In the centre, six paintings on slabs of white marble: 9560. Lapith and Centaur; 9562. Leto and Niobe with three of her daughters; 9564. Apobat (youth jumping off a chariot going at full speed); 109,370. Niobe; 9561. Silenus and Nymphs; 9563. Tragic scene. — ROOM II. On the left, 112,282. Mars and Venus; 9111. Orestes and Pylades brought bound before Thoas; 8976. Medea meditating the murder of her children; 8992. Hercules and Omphale; 9286. Dionysus and Ariadne. — ROOM III. On the left, 9529. Vulcan forging the arms of Achilles in the presence of Thetis; 9231, 9236. The Three Graces; 9556. Io and Argus; 8898. The three regions of the ancient world; 9026. Admetus and Alcestis receiving the oracle; under this, 9012. Infant Hercules strangling the snakes; 8977. Medea and her children; 9248. Mars and Venus; 8998. Perseus and Andromeda. — ROOM IV. On the left, 9040. Pero with her father Cimon in prison; 9278. Dionysus and Ariadne; 8896, 8889. Phryxus and Helle. In the passage to the next room, 9180. 'Cupids for sale'. — ROOM V. In the centre, 8834. Girl plucking flowers. On the walls, to the left, 9295 et seq., Bacchantes and Satyrs; 9133 et seq., Male and female Centaurs; 9176 et seq., Young genii; 9551. Zeus crowned by Victory; 9135. Satyr and mænad; 8859, 8870. Nereids; 9021. Concert; 9022. Toilet scene; 9019. Victorious actor; 9018. Paintress. In the passage to the next room, 9118-9121. Satyrs as rope-dancers. — ROOM VI. Landscapes; 9084. Girl with writing tablet and stilus. In the centre, two small glass-cases with the latest finds.

The *Gabinetto Pornografico* (adm. by special permit only), in ROOMS VII and VIII, at the end of the corridor, is a collection of obscene works, some of which show considerable humour and artistic merit. — The sections of the corridor numbered IX-XII contain less important paintings.

The *Collection of Antique Mosaics (mostly from Pompeii) and further *Frescoes* are exhibited in the left wing of the entresol. ROOM I. Frescoes from tomb-chambers at Cumæ, Pæstum, Capua, etc.: Lady with maidservant, Warriors returning home, Head of Medusa. Mosaics: on the left, Skull and other symbols, Boxer, The Three

Graces, Phryxus and Helle; near the right mosaic niche, two fine mosaic reliefs. — Room II. On the floor is a landscape with figures; on the left, 9986. Actor trained by a poet; 9987, 9985. Comedy scenes (by Dioscurides of Samos, according to the inscription), 124,545. Assembly of seven philosophers; on the right, Aquatic animals, Bowl with doves, Nuptials of Neptune and Amphitrite. — Room III. Animals of the Nile; Wild cat with a partridge; Cupid, with wreath of vine-leaves and a goblet, riding on a lion; Garland with masks. — Room IV. On the back-wall is the famous *Mosaic of the *Battle of Alexander*, found at Pompeii (p. 439) in 1831; in its present position it is much more effective than when it was let into the floor. It portrays the Battle of Issus, at the moment when Alexander, whose helmet has fallen off, charges Darius with his cavalry, and transfixes a Persian officer, whose wounded horse has fallen under him, before he is able to mount another held in readiness; the Persian monarch is dismayed at the sight, and the driver of the royal chariot prepares to take to flight. — In the inner portions of Rooms II, III, and IV are stucco-reliefs and architectural paintings.

First Floor (Primo Piano).

Comp. the plan, p. 407.

We turn to the left from the staircase and enter the East Wing. Two rooms on the right contain *Terracotta Statuettes*, partly archaic and of the classical period, partly Hellenistic in the style of the Tanagra figurines. — We cross the passage.

The ***Collection of Small Bronzes** *(Piccoli Bronzi)*, of unrivalled completeness, occupying seven rooms, consists of household utensils, plain and artistic, mostly from Pompeii, and affords an admirable insight into the domestic life of antiquity. Room I. Opposite the window, a statuette of Alexander the Great on horseback; Amazon riding. In the wall-case on the right, statuettes of divinities. Opposite are mirrors, archaic figures, handles and decorations of utensils. On the entrance-wall, statuettes of animals. On the right and left of the window: candelabra. — Room II. By the window, a superb tripod. In the wall-case, on the right, statuettes of gods. In the left wall-case, parts of implements in the form of busts; to the left, below, Tiberius; on the capital, Augustus; Diadochus (p. 404), with raised foot and short horns; four figures bearing trays (found at Pompeii in 1925). — In the back-room, money chests. — Room III. By the window, tripods with kettles. In the left wall-case, lamps. Also superb vessels and basins with relief-medallions and ornaments. — Room IV. By the window, richly ornamented table-lamps. Handsome vessels. In the glass-case, busts of Africa and Diana, rings, chains, bracelets, mirrors, tesseræ (counters),

dice, knucklebones, mounts, handles. — Room V. Vessels, candelabra, large brazier, couch, table-support, table and hanging lamps, sword, and a reconstructed Bisellium (seat of honour). — Room VI. Food and drink heaters. In the left wall-case, mathematical instruments, ink-pots, wax-tablets and stili, musical instruments. By the back-wall, scales, weights, and measures. In the right wall-case, frying-pans, flasks, strigils, medicine-chests, boxes, surgical instruments. — Room VII. In the centre, a large cork model of Pompeii; wooden models of notable houses. On the right of the entrance, carbonized bread and grain; bath. Right wall: reconstructed sofas, two small glass-cases with half-unrolled papyri; pillar with scenes from a fuller's establishment; in the direction of the model, in the glass-case, wax-smeared tablets with receipts for money paid by the banker Jucundus; by the window, pigments. By the window-wall, carbonized plaited and woven goods, selenite. Left wall: pigments, food, cooking vessels, kitcheners, models of houses. By the entrance-wall are further articles of food. Above the cases hang copies of Pompeian frescoes, showing the original brilliancy of the colours, which fade in the course of a few years. In this room also are provisionally shown the collections of *Weapons, Carbonized Articles of Food* (Commestibili), and other objects from Pompeii, such as grain, paints, textiles, etc., also frescoes from Pompeii with scenes of daily life.

The other antique objects are on the 2nd floor (p. 412), to which a spiral staircase ascends from the 1st room of the small bronzes (p. 408). As they are akin to the bronzes they may be visited before the picture-gallery.

The **Picture Gallery** *(Pinacoteca),* occupying the West Wing of the first floor, cannot compete with the famous N. Italian collections but nevertheless possesses several notable works.

Since 1927 the splendid Central Hall on the 1st floor (187 by 72 ft.) has contained the seven **Brussels Tapestries* (Arazzi), with representations of the battle of Pavia, executed in 1531, probably from designs by Barend van Orley. In this room also are a Gobelins tapestry of the time of Louis XIV., coloured marble busts of the 16th cent., fine antique marble bowls, and an Atlas bearing the globe; on the floor is a meridian.

On the N.W. we enter Room XXXI of the picture-gallery, containing mostly Netherlandish works. On the left and right of the entrance, *Pieter Brueghel* (the Elder), 16. Perfidy of the world, *1. Parable of the seven blind men; right, 3. *Jacob Cornelisz,* Adoration of the Child (1512); 4. *Konrad Witz,* Holy Family; 7, 12. *Joos van Cleve,* Two triptychs; 14. *Barend van Orley,* Charles V.

Room XXX. Early Neapolitans and Spanish School of the 15th century: 20. *Colantonio,* St. Jerome and the lion. In the middle is a marble support for a bowl.

Rooms XXVII-XXIX are devoted to Italian paintings of the 15th century. Room XXIX. Left, 38. *Matteo da Siena,* Massacre of the Innocents; 36. *Masaccio,* Crucifixion (1426); *Masolino,* 35. Foundation of the church of Santa Maria della Neve, 33. Assumption (c. 1423). — Room XXVIII. Exit-wall: 46. *Botticelli,* Madonna and Child supported by two angels; 47. School of *Perugino,* Madonna. Left wall: 48. *Lorenzo di Credi,* Adoration of the Child; 49. *Pinturicchio,* Assumption; 50. *Raphael,* God the Father, Madonna, two fragments (now joined together) of his earliest altarpiece (painted for Città di Castello in 1500-1; a third fragment is at Brescia). — Room XXVII. Venetian School: right, 53 *Alvise Vivarini,* Madonna with Franciscans; 54. *Antonio Solario,* surnamed *Lo Zingaro,* Madonna with donor; *Lorenzo Lotto,* 55. Madonna with St. Peter Martyr, 57. Cardinal Bernardo Rossi; Associate of *Bramante,* Fra Luca Pacioli and Guidobaldo da Montefeltro; 56. *Giovanni Bellini,* Transfiguration; *Mantegna,* 59. Cardinal Gonzaga, 61. St. Euphemia (1454); 66. *Bartolomeo Vivarini,* Madonna enthroned and saints.

Room XXVI (rotunda). Ferrarese School: 73. *Ortolano,* Entombment (1521); 79. *Garofalo,* St. Sebastian. — Room XXV. Parmesan School: *Correggio,* 106. Betrothal of St. Catherine, 107. Madonna known as 'La Zingarella' ('the gipsy girl'; c. 1515); 108, 109, 111, 112, 124. *Parmigianino,* Portraits.

Room XXIV. Works by *Titian,* cleverly restored: right, 127. Philip II. of Spain as prince (c. 1553); 128. Pier Luigi Farnese, 129. Pope Paul III. with his grandsons Ottavio and Cardinal Alessandro Farnese (1545); *130. Paul III (1543); *134. Danaë (painted at Rome in 1545); 136. Repentant Magdalene (late work, 1567).

Room XXIII. Raphael and his pupils: 138. *Andrea del Sarto,* Copy of Raphael's portrait of Leo X. and the two cardinals; 139. *Marcello Venusti,* Copy of Michelangelo's Last Judgment, before its repainting; exit-wall, 141. *Sebastiano del Piombo,* Clement VII. (sketch on slate); 142. *Francesco Salviati,* The knight Tebaldeo; left wall, 145. *Raphael* (?), Cardinal Alessandro Farnese (the future Pope Paul III.), 146. 'Madonna del divino Amore' (completed by a pupil), 148. 'Madonna del Passeggio' (copy); *Sebastiano del Piombo,* 147. Pope Clement VII., 149. Holy Family. — Room XXII (rotunda). 151-153. *Carlo Saraceni,* Dædalus and Icarus; two marble busts of Paul III., from the studio of *Guglielmo della Porta.*

Rooms XIX-XXI contain foreign works. Room XXI. 170, 168. *David de Koninck* (Jan Fyt?), Animal-paintings, etc. — Room XX. Right, 178. *Christian Berentz,* Still-life; left. 184. *Claude Lorrain,* Roman landscape; also a silver statuette of Diana riding a stag (Augsburg). — Room XIX. 187. *Rembrandt* (?), Self-portrait; 189. *Velazquez,* Topers ('los Borrachos'), a copy in pastel; *Il Greco,* 192. Giulio Clovio, 191. Boy; 193. *Van Dyck,* Crucifixion (studio-piece).

Room XVIII. 200, 201, 205, 208. *Giovanni Paolo Pannini,* Architectural pieces; *Raphael Mengs,* Ferdinand IV. of Bourbon.

Rooms XVII and XVI. Neapolitan School of the 18th century: *Francesco de Mura, Domenico Vaccaro,* etc.

Rooms IX-XV. Neapolitan School of the 17th century. Room XV. Battle-scenes by *Salvator Rosa* (No. 251), *Aniello Falcone* (245, 244), and *Luca Giordano* (253, 246). — Room XIV. 268. *Luca Giordano,* Madonna del Rosario; 259. *Mattia Preti,* The prodigal son. — Room XIII. 278. *Massimo Stanzioni,* St. Agatha; *Bernardo Cavallino,* 281. Finding of the Cross, 283. Judith. — Room XII. 298. *Ribera,* Drunken Bacchus. — Room XI. 309. *Pietro Novelli,* Judith; 312, 311. *Ribera,* St. Jerome; 313. *Giovanni Battista Caracciolo,* St. Cecilia. — Corner Room X. *Andrea da Salerno,* 319. Miracle of St. Nicholas of Bari, 327. Adoration of the Magi; also a bronze statuette of the infant Hercules strangling the serpent (16th cent.). — Room IX. 334, 339, 340. *Giovanni Lanfranco,* Madonnas.

Rooms VII and VIII. Bolognese School of the 16-17th centuries. Room VIII. 348. *Domenichino,* The guardian angel; 349. *Guido Reni,* Race between Atalanta and Hippomenes; 352. *Guercino,* Mary Magdalene; ivory sculptures. — Room VII. *Annibale Carracci,* 365. The choice of Hercules, 363. Pietà. — Room VI. 379. *Bartolomeo Schidone,* Massacre of the Innocents; 378, 377. *Artemisia Gentileschi,* Judith; 374. *Schidone,* Two ladies nursing St. Sebastian.

Room III. Right, 97. *Moretto,* Scourging of Christ; 98. *Cesare da Sesto,* Adoration of the Magi; 84. *Palma Vecchio,* Holy Family; 90. *Sodoma,* Resurrection (c. 1525). Also, a rectangular bronze tabernacle with the story of the Passion, designed by *Michelangelo,* a bronze statue of a winged Cupid (15-16th cent.), and the *Cassetta Farnese,* a casket of silver-gilt, with six large and beautifully cut rock-crystals (1540-47).

Cabinet IV. 100. *Fra Bartolommeo,* Assumption; 103. *Polidoro da Caravaggio,* Bearing of the Cross.

Cabinet V. Four cartoons: 86,687. *Michelangelo,* Three soldiers; opposite, 86,654. *Bronzino,* Venus and Cupid; on the right of the last, 86,655. *Raphael,* Holy Family; left, 86,653. *Raphael,* Moses and the burning bush. In the glass desk-case, an enamel triptych with an embroidered text and bronze plaquettes; opposite, bronze busts of Dante (c. 1480) and Ferdinand I. of Aragon (c. 1494, probably by *Guido Mazzoni*).

Rooms I and II were still being rearranged in 1927. Beyond the ante-room is a room where copies of the paintings are on sale.

Attached to the picture-gallery is the collection of *Engravings and Drawings* (19,300 items in 227 vols.).

Second Floor (Secondo Piano).

Staircase, see p. 409. — First come five rooms occupied by further Roman bronzes (domestic utensils and ornaments). — Room I. In the wall-cases, vases, lamps, and figures in glazed pottery (Egyptian technique). In the centre, terracotta lamps. — Rooms II and III contain a splendid collection of **Glass** of every kind; on the walls, reliefs in stucco. In the 2nd Room also are carved ivories and toilet requisites; in the 3rd, in front of the window, a beautiful vase with white Cupids and foliage on a blue ground, from a Pompeian tomb; by the exit-wall, left, a plate with wonderful iridescent colouring, right, a black dish inlaid with grapes. — Room IV. By the window, the famous **Tazza Farnese*, an onyx vessel with reliefs (broken in 1925, but cleverly repaired): outside, a large Medusa head; inside a group of seven persons. Also **Gold Ornaments:** Lamp, ear-rings, chains with pearls and precious stones; fibulæ, bullæ (lockets containing amulets), bracelets, finger-rings. — Room V. **Silver Plate:** Vases, goblets; in particular, plate from the house of Meleager at Pompeii (p. 440), including goblets, medallions, small ink-well, and dishes.

Room VI contains the collection of **Weapons.** The arms of Roman gladiators, with elaborate reliefs, contrast noticeably with the plain Greek and Etruscan.

Three steps below Rooms II-V are three rooms containing the collection of **Coins** *(Medagliere)*, of which three series are exhibited (Græco-Campanian, Imperial-Augustan, and the kingdom of the Two Sicilies), and the collection of **Cut Stones,** cameos, and gems of antiquity, the middle ages, and the Renaissance (some of them so placed that the designs are seen through the stone).

Adjoining Room VI is the collection of ***Vases,** one of the most extensive and important of the kind (nine rooms were open in 1927). In Room VII are vases from Greece, chronologically arranged from left to right: firstly those in the Corinthian style, then in particular Attic black-figured vases (in the last central case, Panathenaic amphoræ); finally, red-figured vases (note the amphora in the central case with the Battle of the Amazons and the three-handled hydria in the glass-case by the exit with the Destruction of Troy). Room VIII: Etruscan and S. Italian vases, including 'bucchero' ware (p. xxxix). The room on the left of Room VIII contains the *Collezione Cumana:* geometric, black-figured, and red-figured Greek vases, vases of Italic manufacture, and vitreous pastes. In the next five rooms the vases are grouped together according to the places where they were found: I. Ruvo, II. Canosa, III. Lucania (Armento, Pæstum), IV. Anzi, Pæstum, V. Campania (Sant'Agata dei Goti, Cuma, Abella). In Room VI are black-enamelled vases from Gnathia and 'Vasi Aretini' of terra sigillata.

C. The Higher Quarters of the City.

Beyond the museum the Strada Santa Teresa degli Scalzi (Pl. E, 3, 2; tram No. 18 and Capodimonte lines, see p. 390), the continuation of the Via Roma (p. 398), gradually ascends. The Via Salvatore Rosa (see below) diverges to the left. We follow the Strada Santa Teresa and after 10 min. cross the *Ponte della Sanità*, spanning the lower quarter of La Sanità.

About 300 paces beyond the viaduct we may turn to the left down the Rampa San Gennáro de' Poveri, and, after 120 paces, descend the steps and reach the Strada and (in a few min.) the large hospice of San Gennaro (Pl. E, 1, 2). At the back of the building are the ancient, but modernized church of **San Gennáro** and the entrance to the **Catacombs* of San Gennaro (adm. 5 *L.*, and a small fee to the porter), which in their architecture and beauty of paintings surpass those at Rome.

The Via Nuova di Capodimonte, as the main street is now called, ascends to a round open space, the *Tondo di Capodimonte* (Pl. E, 1). The road takes a long bend to the left, and then divides (as also does the Capodimonte tramway, p. 390; Nos. 2-4 to the left, No. 1 to the right), the N. or left branch leading to Secondigliano, and the S. branch to the Porta Grande of the park of Capodimonte. Walkers cut off the curves of the road by ascending the steps straight ahead at the Tondo and reach the *Porta Piccola* (the public entrance, on the N. side of the park) in 7 minutes. — Opposite the *Porta Grande* (the main entrance, on the S. side), on the right, lies the great reservoir of the *Acqua di Serino* (Pl. F, 1), a conduit 24 M. in length, constructed in 1885, which supplies the city with excellent water.

The **Palazzo Reale di Capodimonte** (Pl. E, F, 1; adm., see p. 396), 490 ft. above the town, was begun in 1738 and completed in 1839. It contains modern paintings and sculptures, porcelain from the old factory of Capodimonte (1743-1807), weapons, etc. The shady N. portion of the park, the *Bosco* (almost 1 M. long), is open on Sun. from 9 till one hour before sunset (no vehicles).

The **Corso Vittorio Emanuele** (Pl. D, 4; E, 5; D, C, B, 6, 7; $2^1/_2$ M. long) is carried in windings round the hills of Sant' Elmo and the Vomero, on the W. margin of Naples, and affords views of the city, the bay, and Vesuvius. We may most conveniently take the tramway (No. 6; p. 389), which ascends the Via Salvatore Rosa (Pl. E, 3) opposite the N.W. corner of the Museo Nazionale. The Corso Vittorio Emanuele actually begins beyond the small *Piazza Salvator Rosa* (officially Piazza Giuseppe Mazzini), where stands a marble statue of the patriot P. E. Imbriani (1808-77). Farther S., below the Castel Sant' Elmo (p. 414), the Corso crosses the funicular (p. 391; station) ascending from Montesanto to the Vomero. Then follow, on the left, populous quarters intersected by narrow lanes descending in steps to the Via Roma. To the right, on the hill, is

the monastery of San Martino (see below). Near the S.E. spur of the Pizzofalcone the Corso bends to the W. Below, to the left (trams Nos. 20, 25, 28, p. 390), is the villa quarter of *Parco Margherita,* whence another funicular (p. 391; station in the Corso) climbs to the top of the Vomero. Then, above, are the *Parco Grifeo* and, behind Bertolini's Hotel (Pl. p), the park of the Villa Floridiana (see below). Below is the villa quarter of *Rione Amedeo.* Beyond the Hôtel Britannique (Pl. b) the *Via Tasso* (p. 415) diverges to the right. Farther on is the first station of the Ferrovia Cumana (Pl. B, 6; see p. 419), situated between two tunnels. The Corso Vittorio Emanuele finally descends to the Piazza di Piedigrotta (see p. 416).

The new quarter of **Vòmero** (Pl. C, D, 5), situated above the Corso Vittorio Emanuele, is reached from the N. by trams No. 7 (from the Piazza Dante) and No. 8 (from the Stazione Centrale), from the S. by tram No. 28 (from the Piazza del Municipio), but more rapidly by the funiculars (p. 391) starting from the Piazza Montesanto and Piazza Amedeo. The central point of this quarter is the Piazza Vanvitelli, just above the latter funicular. The **Villa Floridiana,** a beautiful park adjoining the funicular on the W., is to be opened to the public, but at present is accessible only by permit obtained from the Sopraintendenza at the Palazzo Reale (p. 396; entrance at Via Cimarosa 77). The casino, built in 1820, has housed since 1927 the *Museo di Martina* (adm. 5 *L.,* free on Sun.), a collection of ceramics formerly belonging to Don Placido di Sangro, Duke of Martina, and now state property; it comprises porcelain from Capodimonte (p. 413), Sèvres, Dresden, Vienna, China, and Japan, also enamels, carvings, majolica, glass, etc.

The **Castel Sant' Elmo** (735 ft.; Pl. D, 5), now a military prison (no adm.), rising above the E. verge of the Vomero plateau, was erected in the 14th, extended in the 15-17th cent., and fortified with huge walls and with passages hewn in the tufa rock.

Below the prison, to the E., is the former Carthusian monastery of ***San Martino** (Pl. D, 5), no less remarkable for the views it commands than for its interior decoration. It was begun in 1325, but entirely rebuilt in the 17th century. Adm., see p. 392. The entrance (*Ingresso;* Pl. D, 5) is 200 paces due S. of the terminus of tram No 7. The upper terminus of the Montesanto funicular (Pl. D, 5) is 7-8 min. N.W. (turn to the right from the station-exit and follow the tram-lines), that of the Piazza Amedeo line (Pl. C, 5) is $^1/_4$ hr. W. (from the exit walk straight ahead for 150 paces to the Piazza Vanvitelli, then ascend to the right to the Montesanto terminus and proceed as above). Visitors pressed for time will only glance at the church and the museum and hasten to the belvedere. When the museum is closed, visitors must content themselves with the view from the wall opposite the entrance.

Beyond the oblong courtyard, at the end of which is the ticket-office, we reach the small monastery court, with inscriptions, marble coats-of-arms, etc. Here, to the left, is a corridor leading to the Coro dei Frati Conversi and the church.

The CHURCH is richly embellished with marble and with paintings of the 17-18th centuries. Adjoining the choir, on the right, are the chapter-house and the parlour; on the left are the sacristy, with fine tarsia work, and the treasury, with a Descent from the Cross, by *Ribera*, and, on the ceiling, Judith, by *Luca Giordano*, who is said to have painted this work in forty-eight hours, when in his 72nd year.

We retrace our steps and just before reaching the monastery court ascend the staircase to the three rooms containing the COLLEZIONE ROTONDO: paintings by *Paolo Michetti, Domenico Morelli, Filippo Palizzi*, and other modern artists.

We return to the courtyard, and opposite the ticket-office pass through an antechamber to a room adorned with coats-of-arms. The three rooms on the right of the antechamber are hung with battle-pieces and genre-paintings and contain a state-carriage and a state-barge of the time of Charles III. The two rooms on the left contain some Roman sarcophagi, marble sculptures of the 14-15th cent., and wood-carvings of the 16-18th cent. (note the choir-stalls and the door; in the centre, Christ in the shroud, a terracotta model by Sammartino). — We then follow a narrow corridor in the middle of the E. (left) side of the monastery court. In a room on the right are a pretty 'presèpe' or 'crib', with the Holy Family, the Magi, and scenes of Neapolitan life in a mountainous landscape, and relics of the Teatro San Carlino (1770-1884).

The corridor leads to the CLOISTERS, with sixty columns of white marble. — Here, on the right, is the entrance to the chief part of the museum. 1st Room: Porcelain, especially 'biscuit' made at the Capodimonte factory (p. 413). On the right is a series of seven rooms with historical souvenirs (S. Italy; 18-19th cent., period of the Bourbons and the struggles for independence). On the left are rooms containing majolica from Castelli in the Abruzzi (17-18th cent.), the private chapel of the prior, with a wax figure of a Dominican, and five more rooms of 18th cent. souvenirs.

At the end of the left wing of the cloisters a door opens on a corridor leading to the ***Belvedere,** a hexagonal room with two balconies commanding exquisite views of the city, the bay, Vesuvius, and the fertile country as far as Nola and the Apennines.

D. The Nearer Environs of Naples.

The Posillipo. — An excursion from the Corso Vittorio Emanuele up the *Via Tasso* to the top of the Posillipo, along the ridge, then down to the *Via di Posillipo* (p. 416) and above the seashore back to the city, takes 1½-2 hrs. by carriage (p. 389). Walkers require 3¼-4 hrs., or 2-3 hrs. if they use the tram (Nos. 20 & 2, pp. 390, 389) on the two roads just mentioned. The light is best in the early morning and the late afternoon.

The hill which bounds Naples on the W., with its villages and villas, is called the *Posillipo*, or *Posilipo*, after *Pausilypon* ('sans-souci'), the villa of the notorious epicure Vedius Pollio, afterwards the property of the Emperor Augustus. It is ascended by two roads, the Via Tasso and the Via di Posillipo.

The ***Via Tasso** (Pl. B, A, 6; p. 414; tram No. 20), starting from the Corso Vittorio Emanuele, gradually ascends the hill, affording delightful views of Naples, its bay, and Vesuvius. At its upper end (1¼ M.; 35-45 min. on foot) the road joins the STRADA BELVEDERE (Pl. A, 6), which comes from the Vomero (p. 414) and at first ascends,

here called the Via Alessandro Manzoni (the former 'Strada Patrizi'; tram No. 20), skirting the long hill of Posillipo to the S. The road was widened and freed of its flanking walls in 1926, so that it now affords beautiful views of the bays of Pozzuoli and Naples. At the (¼ hr.) point where the road crosses the Posillipo grottoes (see below), which pierce the hill 470 ft. below, is (right) the upper end of the lift (temporarily closed) from the new grotto (p. 391). In 12 min. more the road leads through the group of houses called *Porta di Posillipo* (Villanova; tram-terminus), and runs S.W. (at this point also the road is being cleared of obstacles impeding the view), past the village of *Santo Strato* on the left, to (30-40 min.) the Via di Posillipo (see below), which we reach at its highest point (3 M. from the junction of the Via Tasso), near the tram-station *Capo* (p. 417).

The Piazza Principe di Napoli (p. 395), at the W. end of the Villa Comunale, is adjoined on the N.W. by the long piazza of La Torretta (Pl. B, 7; a tram-station on lines 1, 2, 3, 4, 6, 15, 23, 30, and 52, p. 389). The *Mergellina* (see below) diverges here to the S.W.; the *Via di Piedigrotta* leads W., straight to the hill of Posillipo. The latter street leads to the small Piazza di Piedigrotta, where the Corso Vittorio Emanuele, with the underground station of *Chiaia* (p. 391), diverges to the right (p. 414), and the church of *Santa Maria di Piedigrotta* rises on the left. The road is continued by the Grotta Nuova (Pl. A, 7), a tunnel through the Posillipo bored in 1882-85 (closed for repairs in 1927). The road diverging to the left beyond the Piedigrotta church leads to the *Grotta Vecchia*, a passage of the Augustan period, rendered obsolete by the Grotta Nuova; it has been closed since the construction of the underground railway, which disappears into the tunnel near by.

Mediæval superstition attributed the Grotta Vecchia to magic arts practised by Virgil. An ancient columbarium near the entrance on the hill to the left (above the railway tunnel) is known as *Virgil's Tomb*; it was acquired by the state in 1924 and repaired; an approach-road is under construction.

The Via Mergellina (Pl. B, 7; trams Nos. 1, 2, 3, and 15) diverges to the S.W. of La Torretta (see above) and, after 5 min., bends round to the S.; at this point, the *Piazza Sannazáro*, is the E. end of the Terza Grotta, or third tunnel, bored through the Posillipo in 1925, and now traversed by trams Nos. 23, 52, and 53 (at the W. end of the tunnel is the village of *Fuorigrotta*, p. 420). In 5 min. more the Via Mergellina passes the small Piazza Barbaia (tramway loop), beyond which, on a terrace to the right, is the little *Chiesa del Sannazáro*, containing the tomb of the poet Sannazaro (d. 1530), and then joins the Via di Posillipo.

The *Via di Posillipo (trams Nos. 1, 2, and 15; restaurants, see p. 388) at first skirts the coast, and then gradually ascends round the S. slope of the hill, passing numerous villas (comp. the map,

p. 418). Now widened and improved like the Via Alessandro Manzoni, it commands exquisite views, especially by evening light, and should on no account be missed. About 12 min. from the Chiesa del Sannazaro, by the sea, are the picturesque ruins of the *Palazzo di Donn'Anna,* begun in the 17th cent. for Anna Carafa, wife of the Spanish viceroy, the Duke of Medina, but never completed. Close by is a naval hospital, in front of which is a curious group of statues (St. Francis, Dante, Giotto, and Columbus). Farther on, by the *Villa Cappella,* is the *Posillipo* station of tram No. 1 (p. 389). Beyond this, on the hill to the right, is the *War Memorial,* a huge mausoleum in the Egyptian style.

At the *Villa Thalberg,* 3/4 hr. from the Palazzo di Donn'Anna, the road reaches its highest point, the *Capo di Posillipo.* On the right diverges the road for Santo Strato (p. 416), while a new road on the left descends past the large Asilo Tropeano, a children's home, to the (20 min.) fishing village of *Marechiaro* (Trattoria alla Sirena), with remains of a Roman temple and villa.

The continuation of the Via di Posillipo, with the tramway, bears half-right; the tramway ends 6 min. farther on, 2 min. short of the Ristorante Rotonda (p. 388), just beyond which is a terrace commanding a magnificent *View towards Bagnoli, Camaldoli, Pozzuoli, Baia, and Ischia. The road then descends on the W. side of the Posillipo, past the (10 min.) *Grotto of Sejanus,* a tunnel resembling the old Grotta di Posillipo (uninteresting; gratuity). Fine views all the way, notably of the rocky island of *Nisida.* In 1/2 hr., after passing *Coroglio,* with sea baths, we reach the railway and tram station of *Bagnoli* (p. 420).

Camaldoli. — The excursion to Camaldoli, for which clear weather is indispensable, takes 3 1/2 hrs. there and back, with an hour's stop, if we drive from Vomero (decide on the fare before starting), and 4-4 1/2 hrs. by tram to Antignano and thence on foot. The path cannot be mistaken if our directions are attended to (see also plan, p. 387, and map, p. 418). Early morning or evening light is best for the view. The return journey should not be too long delayed as the path is rough at places. When ladies are of the party, see p. 419.

By Road. From *Vomero* (p. 414) we drive along the fine new Miano road (Pl. A, 4-1) to the N.W. to (25 min.) *Cangiani,* a group of houses outside the *Porta San Martino* (Pl. A, B, 2), the N.W. gate of the customs-wall ('Cinta Daziaria'). Hence we continue by a good modern road past the farm of Orsolona and bear W. to (1/2 hr.) *Nazaret,* a hamlet with a church. The carriage turns to the right through the archway (on the left of the Trattoria Frachiácono) into the Via Nazaret, turns to the left 100 paces farther on, and follows the cart-road. This gradually ascends a shady hollow (the track sometimes being in a rather bad condition), passing halfway the simple Trattoria Bellavista (prices should be agreed upon before-

hand), to the N.W. corner of the monastery wall and then straight on to the (10-15 min.) entrance (see below).

Walkers alight from the tram (Nos. 7 or 8; p. 389) at the corner in *Antignano* (Pl. B, C, 4; 10 min. walk from the Vomero funiculars, p. 391), proceed straight ahead through the village by the Via San Gennaro ad Antignano, and after 200 paces turn to the left into the Via Case Puntellate, where there is a custom-house (Dazio Consumo), called *L'Archetiello* (Pl. B, 4) after an old gateway-arch. About 200 paces farther on (10 min. from the tram) we take the cart-track diverging to the left at a garden-restaurant and traversing a group of houses. Almost immediately afterwards we pass under a viaduct and enter a hollow (comp. Pl. A, 3). The path runs between bushes and stone-pines. (The path diverging to the left under an archway, 6 min. farther on, must be avoided.) After 20 min. our route passes between two houses, turns to the left towards the (4 min.) farm of *Camaldolilli*, and passes through the yard-gate, beyond which it ascends sharp to the right, towards an isolated house (view of Sant' Elmo, Naples, Vesuvius, and the bay). After 6 min., where the path descends slightly, a path ascends to the right to Nazaret, while ours descends to the left, past a gorge through which we have a fine view of Capri. In 3 min. more, at a partly walled up grotto, where the route forks again, we either proceed straight on (as the notice near the grotto indicates) by a path which is often in a rather bad condition or ascend half-left through the gate; either of these shady paths, which ascend gradually through woods and are impossible to miss, bring us to the monastery wall in $^1/_2$ hr. We then round the N.W. corner, where we are joined by the road from Nazaret (see above) and where the path to the viewpoint outside the monastery (see p. 419) diverges, and reach the W. entrance to the monastery in 5 min. more. Visitors ring; guide unnecessary.

* **Camaldoli,** a monastery of the Camaldolese order ('white Benedictines'; founded by St. Romuald, d. 1027, at Camaldoli near Arezzo, p. 222), was established in 1585 and secularized in 1863. Though now in private hands, it is still inhabited by a few monks (ladies not admitted). It stands on the E. point of a circuit of hills (1500 ft.) enclosing the Phlegræan Fields on the N., and commands one of the most magnificent views in all Italy, best seen from the garden (keep straight on for the best view-point). The view embraces the bays of Naples, Pozzuoli, and Gaeta, the city of Naples (mostly concealed by Sant' Elmo), the bed of the lake of Agnano, the craters of Solfatara, Astroni, Campiglione, Cigliano, and Fossa Lupara, besides the crater-like formations of the Piano di Quarto and near Pianura, the headlands of Posillipo and Misenum, the islands of Nisida, Procida, and Ischia, and the districts of Baia and Cumæ. To the S. the view is bounded by Capri and the Punta di

Foce di Licola
Foce nuova di Licola
Acropoli
Avanzi della antica città di CUMA
Foce nuova Fusaro
Lago Averno
Lago del Fusaro
Seno di Baja
Castello di Baja
Mte. dei Salvatichi
Cappella
Monte di Procida
Mare morto
Porto di Miseno
Miseno
Capo Miseno
Bacoli
Sepolcro di Agrippina
Teatro antico detto
Le cento camerelle
Piscina Mirabile
Tempio di Venere
Tempio di Apollino
Tempio di Diana
Stabiliae Armstrong
Serapeum
La Torre
POZZUOLI
Faro
Fort.e della Petriera
Le Chiaje
Bagni di Nerone
Bagni antichi
Ponte Caligola
Via Herculea
Arco Felice
Porta Carusa
Porta Lucrina
Lucrino
Mte. Nuovo
Mte. Gauro
Mte. Barbaro
Mte. Rosso
Mte. Ruscello
Campiglione
Cordua
Torre S. Severino
Mare S. Chiara
Mass.a Carrara
Mte. Spina
Mte. Grillo
Mte. Olibano
Mte. Cigliano
Mte. Cuccaro
Mte. Cappella
Mte. Cavallo
Mte. Cavalluccio
Mte. Cavaliere
Mte. Cavallaro
Mte. Cavallerizza
Mte. Cavallerizzo
Mte. Cavallerizzi
Mte. Cavallerizzo
Mte. Cavallerizzi
Mte. Cavallerizzo
Mte. Cavallerizzi

CONTORNI DI NAPOLI

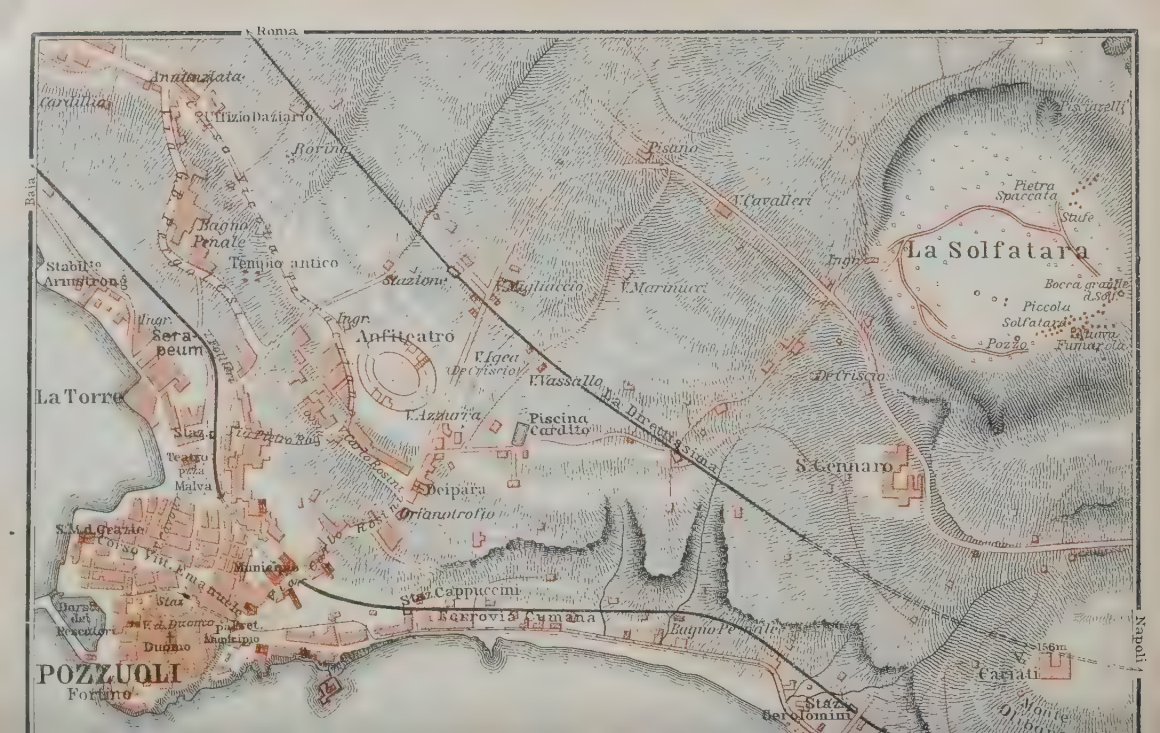
(PARTE OCCIDENTALE)

Scala di 1:100.000

Chilometri

Abbreviazioni: Gr.a Grotta, P.ta Punta, Rir.a Riviera, Sc. Scoglio, Sp.a Spiaggia, T.e Torre, V.a Villa, V.l Vallone.

Lithogr. v. Busch & Weircker


Roma
Annunziata
Cardillias
Ufficio Daziario
Rorina
Pisano
Baia
Bagno Penale
Tempio antico
Stabilim. Armstrong
Stazione
V. Cavalleri
Pietra Spaccata
Stufe
La Solfatara
Ingr.
Bocca grande d. Solfo
Piccola Solfatara
Fumarole
Pozzo
Ingr. Serapeum
Ingr. Anfiteatro
V. Vaglio
V. Marinucci
V. Vassallo
V. Igea
De Criscio
La Torre
V. Azzurra
Piscina Cardito
Via Diocleziana
S. Gennaro
Teatro
Malva
Deipara
Orianotrofio
S. M. d. Grazie
Corso Vitt. Emanuele
Cappuccini
Ferrovia Cumana
Bagno Penale
Napoli
POZZUOLI
Fortino
Duomo
Carlati
Stazione Solfatara
Monte

Campanella (p. 446). We note also the little towns of Massa, Sorrento, and Castellammare, the Monte Sant'Angelo (p. 443), the smoking cone of Vesuvius, and the luxuriant plain at its base. To the W. stretches the sea, with the Ponza Islands. — The monks expect an offering (1 *L.* for one person).

From the junction of the Nazaret road parties with ladies reach in 8 min. a scarcely inferior view-point by the path descending to the right, through a garden-gate marked 'Belvedere Pagliarella', and leading along the slope below the monastery wall.

39. The Remoter Environs of Naples.

Pozzuoli (with Baiæ and Capo Miseno), Pompeii, and Vesuvius take a day each. For longer excursions we may give up our rooms at Naples, leaving heavy luggage either at the hotel or at the station (left luggage office on the arrival side, comp. p. 387). It is best to travel as one of a party, sharing carriage and boat fares, gratuities, and other expenses, while pension terms (even for one day) are sometimes obtained at hotels. — Small change will be much in demand. Those who know a little Italian and are capable of dealing with the guides, cabmen, etc., will easily make their way with the aid of the handbook.

Eight to ten days may be spent thus: —

Pozzuoli, Baia, Capo Miseno (see below)	1
Ischia (*Casamicciola, Epoméo;* p. 424)	1½
Vesuvius (p. 426)	1
Pompeii (p. 428)	½-1
Castellammare (p. 443), *Sorrento* (p. 444), *Capri* (p. 447)	2-3
Cava, Salerno, Pæstum, Amalfi, Ravello (pp. 453, 454, 456, 458)	2-3
	8-10½ days.

A. Pozzuoli. Baia. Capo Miseno.

The *Phlegræan Fields*, a district to the W. of Naples, have from time immemorial been a scene of volcanic activity. The last great change in its surface took place in the 16th cent., when the Monte Nuovo (p. 422) was formed; but steam and hot water still rise through the tufa rock. This region is also historically interesting. It was here that Hellenic culture first gained a footing in Italy, and that the poems of Homer and Virgil cast their spell. Here, too, East met West in busy traffic, and here, under the Roman empire, sprang up palatial villas of which traces still exist. Land and sea, islands and headlands, bays and lakes, form the characteristic features of this matchless scenery.

Underground Railway viâ Fuorigrotta to Pozzuoli, see pp. 391, 384.

Railway. The electric *Ferrovia Cumana* (10 or 11 trains daily to Torregaveta, twice as many to Pozzuoli) starts from the *Piazza Montesanto* (Pl. E, 4; underground station, see p. 391; trams 12 and 19, motor-bus No. 2) and passes under the Castel Sant' Elmo by a tunnel, 1½ M. long, to the (2 M.) *Corso Vittorio Emanuele* station (p. 414; trams 6 and 25). Another tunnel. — 2½ M. *Fuorigrotta;* 4½ M. *Agnano;* 5 M. *Bagnoli* (p. 420); 7½ M. *Pozzuoli* (p. 420); 8½ M. *Arco Felice* (p. 422); 10 M. *Lago Lucrino* (p. 422); 10½ M. *Baia* (p. 423); 11 M. *Cuma-Fusaro* (p. 424); 12 M. *Torregaveta* (p. 424). Fares from Piazza Montesanto to Pozzuoli 2 *L.* 95 c., 1 *L.* 80 c.; to Cuma-Fusaro, 4 *L.* 45, 2 *L.* 90 c.

Tramway No. 52 (p. 390) from the *Piazza Vittoria* (Pl. D, 7) to *Pozzuoli*. Intermediate stations: *Torretta* (Pl. B, 7; p. 416), *Fuorigrotta*, *Pilastri*, *Agnano*, *Bagnoli* (terminus of lines 23 and 33), *La Pietra*, *Subveni Homini*, and *Cappuccini*.

This excursion can be made in half a day by Motor Car (p. 389).

Itinerary. Start early by the underground or the Ferrovia Cumana for *Pozzuoli*, and after visiting the town ($1^1/_2$-$2^1/_2$ hrs.) take the Ferrovia Cumana to *Baia*. Thence walk or drive to *Capo Miseno* and the *Lago del Fusaro* (on foot 5-6 hrs. including halt; carriage $2^1/_2$-3 hrs.). Return by train. — As most of the restaurants are poor and dear, it is a good plan to bring luncheon from Naples.

The village of *Fuorigrotta* lies at the W. exit of the Grotte di Posillipo (p. 416). The trams stop in the piazza, by the church, adjoining which, on the right, is the Via Giacomo Leopardi, leading in 5 min. to the station on the Ferrovia Cumana (to the right along the railway). The underground railway (p. 384) lies to the left, its station 6 min. W., outside the village.

The tram next passes *Pilastri* and **Agnano**. The latter is also the station of the underground railway and of the Ferrovia Cumana for the *Lago d'Agnano*, drained in 1870. The bed of the lake is surrounded by low craters. On its S. bank ($^1/_2$ M.; tram) are the Grotta del Cane ('dog grotto'), which is filled with carbonic acid gas, remains of vast Thermæ, and the imposing 'Terme' sanatorium, frequented for its mineral springs and hot-air and sulphurous vapour baths (tram and motorbus from the Piazza San Ferdinando in summer); above, to the left is the hotel-restaurant (P. 50-60 *L.*). About $^1/_4$ hr. N. is a racecourse (Ippodromo), laid out in the crater-basin.

Bagnoli, a railway and tram station, is a small sea-bathing place with hot salt and sulphur springs, at the junction of the Posillipo road (pp. 416-417). Near the sea is the large Ilva foundry.

From Bagnoli the road and railway skirt the coast. Three tunnels carry the railway through hills of volcanic tufa which abut on the sea, and through the intervening trachyte mass of Monte Olibano. Both tram and train stop at *Cappuccini*, to the E. of Pozzuoli, and then penetrate short tunnels. The tram-terminus is in a small square in the Corso Vittorio Emanuele, while the railway station lies on the N. side of the town. The station of the under-ground railway is 10 min. N.E., above the town, near the amphitheatre.

Pozzuòli. — Plan, see p. 119. Restaurants. *Miramare*, opposite the underground railway station, *Terme di Donato*, Corso Umberto Primo 130, *Cappuccini* (Pl. b), on the sea, both at the E. end of the town, *Vittoria*, at the theatre in the Piazza Malva, near the main station, all three modest. — Carriages (50% extra for the return journey) to the Solfatara or Lago Lucrino 6 *L.* (with two horses 10 *L.*), amphitheatre 2 *L.* (4 *L.*), Baia 12 *L.* (16 *L.*), Miseno 18 *L.* (32 *L.*). Previous arrangement essential.

The best plan for those arriving by the Ferrovia Cumana or the tramway is to alight at Cappuccini (see above) and to follow the route indicated below ($1^3/_4$-2 hrs., including stops). — Passengers by the underground railway save $^1/_4$ hr., the station being within a minute's walk of the bridge mentioned on p. 421. — Those who alight at the chief station of the Ferrovia Cumana go first to the *Serapeum* (comp. p. 422), return by the Serapis

lane, cross the railway, keep to the right past the high-road leading up the hill, and, after 120 paces (opposite a foot-bridge across the railway), ascend by the paved Strada Mandra (officially Via Pietro Ragnisco, to the left. This bends round to the left after 4 min. and leads up the steps; at the top we keep straight on for 1 min., then take the paved road on the right to the (3 min.) entrance of the *Amphitheatre* (10-12 min. from the Serapeum). Thence we proceed to the church of the Deipara as indicated below and ascend (left) to the *Solfatara* (there and back 1 hr.).

Pozzuoli, a town of 20,400 inhab., on the slope of a tufa hill (116 ft.) jutting out into the sea, was founded in the 6th cent. B.C. by Greeks from Samos and named *Dikæarchia*. After the second Punic war it was taken by the Romans, and in 194 B.C. became the colony of *Puteoli*. It was afterwards the chief commercial city in Italy, trafficking largely with Egypt and the East. St. Paul on his journey to Rome, A.D. 62, spent seven days here (Acts, xxviii. 13, 14). Fragments of the Róman quay, the *Ponte di Caligola*, are now built into the pier. The cathedral of *San Proculo* stands on the foundations of a temple of Augustus, six columns of which are seen outside.

From the Cappuccini station (p. 420) we follow the high-road to the W. for 4 min., and then ascend to the right by the winding inner road (while that in the middle leads to the cathedral and the harbour) to the Via Carlo Rosini, which after 5 min. opens into an oblong piazza. At the E. (right) end of it are the *Orfanotròfio Carlo Rosini*, for orphan-girls, and the little church of the *Deipara*. The road to the left leads to the amphitheatre (see below); for the (15-20 min.) Solfatara we keep straight on, passing under the bridge of the underground railway (5 min.; station to the left), to the E. of which the scanty remains of a second and earlier amphitheatre were laid bare in 1918.

The *Solfatara (adm. 5 *L.*; guide, unnecessary, 5 *L.*), a half-extinct volcano, of which the only recorded eruption dates from 1198, is an oval space enclosed by tufa hills, where numerous fissures ('fumaròli') emit vapours and sulphurous gases. The ground sounds hollow. The middle path leads to the 'Bocca Grande' in 8 minutes.

A little to the S. of the Solfatara is the Capuchin convent of *San Gennaro*, above which is a superb point of view.

We return to the open space before the Deipara and follow the Via Carlo Rosini N.W. to the bifurcation, whence the road on the right leads in 3 min. to the entrance of the Amphitheatre (open 9-4.30; adm. 3 *L.*, Sun. morning free), the best-preserved of all the ruins of Pozzuoli. It consists externally of three stories formed by rows of arches, around which ran a colonnade. The two chief entrances were adorned with triple colonnades. The axes of the building measure 482 by 384 ft., the arena 236 by 138 ft. The imperial seat had Corinthian columns of black marble. The subterranean passages and chambers for the gladiators, wild beasts, etc., have been excavated. By means of a water-conduit (left of the E. en-

trance) the arena could be flooded for naval combats, the outlet being in the main passage. Under Diocletian, St. Januarius (p. 400) and his companions, as an inscription on his chapel states, were thrown to the wild beasts here in vain, before being beheaded near the Solfatara.

From the amphitheatre we may either descend the Strada Mandra (as described in the reverse direction on p. 421) and turn to the right at its end, leaving the high-road on the right (see below). Or we may turn to the right on leaving the amphitheatre and walk along the hill to the N.W., enjoying a fine view of the bay, to (10 min.) the Uffizio Daziario (octroi), then, sharp to the left, descend the high-road to (8 min.) the road skirting the railway. We now go to the right, and (4 min.) cross the railway to the left, to the Serapis lane.

The so-called Serapeum (adm. 3 *L.*, free on Sun.), an ancient market-hall (macellum; see p. 433), or bath (there are still thermal baths close by, to the S.W.), consisted of a rectangular court, enclosed by forty-eight massive marble and granite columns, with thirty-six small chambers adjoining. The portico rested on six Corinthian columns, three of which remain, once bearing a rich frieze. In the centre of the court stood a round building, enclosed by a peristyle of sixteen Corinthian columns of giallo antico.

Between 11 and 19 ft. above the ground, the columns have been bored by a marine mollusc (lithodomus lithophagus), whence it has been assumed that the building was at one time buried to a depth of 11 ft. by a volcanic eruption and that subsequently this region was submerged in the sea for centuries.

The Ferrovia Cumana traverses a short tunnel and passes the *Stabilimento Armstrong,* an ordnance and armour-plate factory, a subsidiary of the well-known English firm, liquidated in 1927. Fine view of Pozzuoli, looking back, to the left. — $1^1/_4$ M. (from Pozzuoli) *Arco Felice* (p. 424). The train skirts the base of *Monte Nuovo* (455 ft.), a volcanic hill upheaved in 1538, with a crater 407 ft. deep.

$2^1/_2$ M. *Lago Lucrino* (modest restaurant), at the E. end of the lake, which was famed for its oysters in ancient times and is separated from the sea by a narrow strip of land. About 10 min. N. is *Lago Averno,* the celebrated *Lacus Avernus,* regarded by the ancients as the entrance to the infernal regions ("facile descensus Averni") until Augustus connected it with the sea by a canal and made it a naval harbour. On the S. side is the so-called 'Grotto of the Sibyl', an ancient rocky passage (uninteresting; gratuity). Both lakes are now to be utilized again for extensive wharves and dockyards.

The railway runs by the side of the road along the strip of land by the sea, and pierces the *Punta dell'Epitaffio,* which the road skirts. To the right, before a tunnel, lie the old *Bagni di Nerone* (adm. 2 *L.*), a long passage in the rock, at the end of which rise

warm springs. Beyond a second short tunnel, to the right, is the Temple of Diana (see below); on the left, $^2/_3$ M. from the Lago Lucrino and 3 M. from Pozzuoli, is the station of Baia.

Baia. — Restaurant (comp. p. 420): *Vittoria*, near the station.

Cabs (one-horse, for 3 pers.) from the station to Miseno and the Lago del Fusaro, including halts at the Piscina Mirabilis and at Capo Miseno, which is ascended on foot, 30-40 *L.* (previous arrangement essential). — Walkers take 6 hrs., there and back.

Baia, with shipyards (Cantieri Meridionali), on the bay of that name, with its charming view, was the ancient *Bajæ*, the most brilliant Roman watering-place of imperial times. Of the grand baths and villas, whose foundations often projected far into the sea, a few desolate relics alone remain. The chief of these are three edifices wrongly named temples.

First, in a vineyard, opposite the station, from which it is seen sufficiently well, rises a huge octagonal building, with round interior and half-preserved dome, styled a *Temple of Diana*. — To the right of the station, 150 paces bring us to the entrance (right) of a vineyard containing a large round building, with a vaulted roof, open in the centre, the so-called *Temple of Mercury*. Remarkable echo in the interior (gratuity 1 *L.*; not worth a visit). — About 100 paces farther the high-road passes the so-called *Temple of Venus*, an octagon with vaulted roof.

The High Road then skirts the bay, with its few modern villas, and ascends past several columbaria (p. 324) to the *Castle of Baia*, erected in the 16th cent. and now used as an orphanage.

About 2 M. beyond Baia we reach the village of *Bacoli*, built into an antique villa. Farther on is the *Mare Morto*, a bay now sanded up, which once formed the inner basin of the naval harbour of Misenum constructed by Augustus. The road forks: to the right for Miniscola (p. 424), to the left for Miseno.

From the latter road, 60 paces from the fork, a footpath ascends to the left, turning to the right at the top, to (5 min.) the entrance of the **Piscina Mirabilis**, an admirably preserved antique reservoir, 233 by 88 ft., with a vaulted roof borne by forty-eight massive pillars (key at the yellow Villa Greco; gratuity). — In the same direction, in 7 min. more, we reach a cottage on the hill, the roof of which affords a beautiful view, though inferior to the panorama from Capo Miseno.

Crossing the narrow channel between the Mare Morto and the harbour of Miseno, and passing a white powder-mill, the road leads to ($^3/_4$ M.; in military occupation) the village of *Miseno*, where carriages stop. The ascent of the Capo Miseno takes 1-1$^1/_4$ hr. from the village and back (rather tiring for ladies; a military permit is necessary, but this is usually granted without difficulty and a soldier is lent as a guide). Behind the church we ascend to the right and follow the main track nearly to the farm, then to the right again, and by steep paths through vineyards to the summit of the Capo Miseno (p. 424).

The **Capo Miseno** is a conspicuous crater rising 548 ft. above the sea and resembling a huge tumulus. Virgil makes it the burial-place of Misenus, the trumpeter of Æneas. The *View, one of the most beautiful in this region, embraces the bays of Naples and Gaeta and the hills enclosing them. We stand here in the midst of a curious and picturesque medley of peninsulas, straits, lakes, bays, and headlands.

We return to the point where the road forks and follow the road on the N. side of the Mare Morto (see p. 423). Where (2/3 M.) the road again forks, we go to the right, between the *Monte di Prò-cida*, a vine-clad tufa hill, famed for its wine and strewn with fragments of ancient villas, and the *Monte de' Salvátichi*, to (2 M.) Torregaveta and (1/2 M.) the Lago del Fusaro (see below).

The left arm of the road leads to the (1/2 M.) *Sbarcatóio*, the landing-place of the rowing-boats for the island of Procida. From this point to the Capo Miseno extends the *Spiaggia di Miniscola*, a narrow strip of land (no thoroughfare) between the sea (Canale di Procida) and the Mare Morto.

By Railway from Baia to the Lago del Fusaro is only 1/2 M.

The **Lago del Fusáro**, the ancient *Acherusia Palus*, was perhaps in early antiquity the harbour of Cumæ. At the station is a restaurant (comp. p. 420), and 100 paces farther on is the entrance to the *Ostricoltura*, the oysters of which are much esteemed. Opposite, in the lake, is a casino, erected by Vanvitelli for Ferdinand IV.

The railway ends, 1 M. farther, at *Torregáveta* (inn), on the sea, with a fine view of Ischia. Steamer to Ischia, see below.

From the Lago del Fusaro the road to the N. leads past the Ostricoltura to (3/4 hr.) the site of **Cumæ**, the *Kyme* (p. 393) of the Greeks, founded by them in the 8th or 9th century. Fragments of a large temple and of the huge external wall of the Acropolis are still standing. The *Grotto of the Sibyl* (adm. 5 *L.*, free on Sun.), just below the temple, was cleared in 1926. We may return by the road passing under the *Arco Felice* (1/4 hr. S.E. of Cumæ), an ancient viaduct 65 ft. high and 19 ft. wide, to the station of Arco Felice (p. 422; 1 hr. in all).

B. Ischia.

Ischia (1 1/2 day) is less popular with tourists than it formerly was, and most travellers limit their visit to Casamicciola and Monte Epoméo.

Steamers of the Compagnia Partenopea: (1) From *Torregaveta* (see above; occasionally also from Baia, p. 423), corresponding with the Ferrovia Cumana (p. 419), once daily (twice daily in May-Oct.) to Procida, Ischia Ponte, Porto d'Ischia, Casamicciola (1 1/2 hr.), and Forio, returning by the same route; (2) From the Molo Beverello at Naples (behind the Castel Nuovo, Pl. F 6) once daily in the afternoon in 3 1/2 hrs. to Procida, Ischia Ponte, Porto d'Ischia, Casamicciola, and Forio, returning early next day; from May to Oct. a second boat goes in the forenoon, returning in the afternoon. The steamers plying to the Ponza Islands call at Ischia twice weekly. — Fare to Casamicciola 6 *L.* 40, 3 *L.* 20 c.; viâ Torregaveta, including railway and embarking in a small boat, 9 *L.* 70, 8 *L.* 45, 4 *L.* 60 c.

In summer the Epoméo can be visited in one day from Naples by taking the motorbus (starting at 10.30 a.m.; 5 *L.* 50 c.) from Ischia Ponte to (7 M. in 1 hr.) Fontana (p. 425), whence it goes on to Serrara, returning 2 1/2 hrs. later. Provisions should be taken.

Kr. Anst. v. Wagner & Debes, Leipzig

Isernia
Campobasso
Foggia
Camposcuro
Vitulano
Padulli
Sanchetti
Prasso
Cautano
Foglianise
S. Arcangelo
Melizzano
Pte Cardito
Campoli
Castelpoto
BENEVENTO
Apice
Faggiano
Tocco
Consento
M. Taburno
Apollosa
Perrillo
Borato
Bucciano
Bonea
S. Leucio
Mojano
Montesarchio
S. Angelo
Airola
Cappuloni
Arianche
Mirabella
Forche Caudine
Paolisi
Rotondi
S. Giovanni
Montefusco
Dentecani
Torre le Nocelle
Arpaise
Perruro
S. Paolina
Arienzo
Cervinara
S. Martino
Tufo
Taurasi
Pannarano
Altavilla
Monte Miletto
S. Angelo Lodigosano
M. Mojo
M. Ciesco Alto
Irpina
Pratola
Lapio
M. Fellino
Roccarainola
Pietrastornina
Prata
Sassos
M. Avella
Avella
S. Angelo a Scala
Montefalcione
Ciciano
Pajano
Campo Sano
M. Vergine
Cancelli
S. Mango sul Calore
Sperone
Mugnano
Castelvetere
Nola
Visciano
Atripalda
Chiusano
Salza
S. Paolo
Mercogliano
Sorbo
Saviano
Fago del Vallo
AVELLINO
S. Stefano
Liveri
Montefortes
Bellizzi
Piano d. Dragone
Vesuviana
Palma
Lauro
M. Pizzone
Afello
Volturara
Michele
Carbo
Chiara
Quintici
Montrada
S. Lucia
Serrapullo
S. Gennaro
Forino
Serino
Montella
M. S. Angelo
Pte d'Alvano
S. Agata
M. Terminio
Episcopia
S. Giuseppe
M. Salto
Braciglianò
Inf.
Solofra
Striano
Sarno
Sup.
Montoro
Pzo S. Michele
Siano
Mercato
S. Severino
Calvanico
M. Mai
Accellica
S. Valentino
Fastia
S. Giorgio
S. Marzano
Fisciano
M. Raggio
Pompei
Scafati
Nocera Inf.
Nocera Sup.
Baronissi
M. Monna
Sieti
Giffoni Valle Piana
Angri
Pagani
Castiglione
Giffoni
Sei Casali
Lettere
Corbara
Pellezzano
S. Angelo
S. Pietro
Stella
S. Cipriano Picentino
Mercato
Monte corvino
Tramonti
M. Pertuso
S. Mango
Rovello
Gragnano
M. Cerreto
Cava
Alessio
Corpo
SALERNO
Montecorvino Pugliano
Lattari
Vietri sul Mare
Fafano
Albori
Majori
Pastena
Ponteoagnano
Monti
Ravello
Atrani
Cetara
Torrio
Bellizzi
Amalfi
C. d'Orso
Magazzino
Agerola
Conca Marini
Batti paglia
Picciola
GOLFO
Casa S. Lucia
DI SALERNO
Kernata S. Vitolo
S. Bernero
Campolongo
Paestum
Rocchetta S. Antonio
Potenza
Reggio

The first stop of the steamer is at *Procida*, the capital of the little island of that name, lying N.E. of Ischia, with white flat-roofed houses and a castle above them.

Ischia, like Procida an island of volcanic origin, the *Pithecusa* or *Æuaria* of antiquity and the *Iscla* of the 9th cent., is the largest island near Naples ($17^1/_2$ sq. M.; 19 M. in circuit). The inhabitants (about 30,000) are mostly engaged in vine and fruit culture and partly in fishing. On the E. coast, extending along the shore, lies *Ischia* or *Ischia Ponte* (Albergo Baldini; motorbus, see p. 424), the capital of the island, with a castle (15th cent.) perched on a lofty rocky islet (300 ft.), connected with the land by a stone causeway. The steamer next calls at *Porto d'Ischia* (Conte, R. from 13 *L.*; Restaurant Angarella, with beds), with warm salt-springs and a municipal park, and skirts the N. coast of the island to the landing-place (Marina) of Casamicciola.

Casamicciola. — Arrival. Landing or embarking 45 c. per person. Hotels, all with gardens and views. On the hill, $^1/_4$ hr. from the Marina: *Royal* (formerly Piccola Sentinella), good; *Sauvé*, 30 beds; *Miramare*, 40 beds at 10-12, B. 3, L. 10, D. 15, P. 25-35 *L.* — Near the Marina: *Pithæcusa*, 60 beds at 10-12, B. 3, L. 10, D. 15, P. 25-35 *L.*; *Morghera*, with restaurant, on the new coast-road to Lacco.

Cabs to the hotels 3-$5^1/_2$ *L.* (previous arrangement essential); motor-cabs $4^1/_2$ *L.* per km. — Motorbuses run W. to Forio and Panza, E. to Porto d'Ischia and Ischia. — Boats 8-10 *L.* per hr. (one rower).

Casamicciola, rebuilt since the earthquake of 1883, with 2700 inhab., consists of groups of houses scattered on the slopes of the Epoméo. The higher points, particularly the hill with the seismological observatory, command splendid views of the N. coast of the Bay of Naples as far as Vesuvius. The cool and healthy situation and the warm saline springs attract numerous visitors from May to September. The *Gurgitello*, the principal spring (147° Fahr.), supplies the large bath-houses of Belliazzi, Manzi, and others.

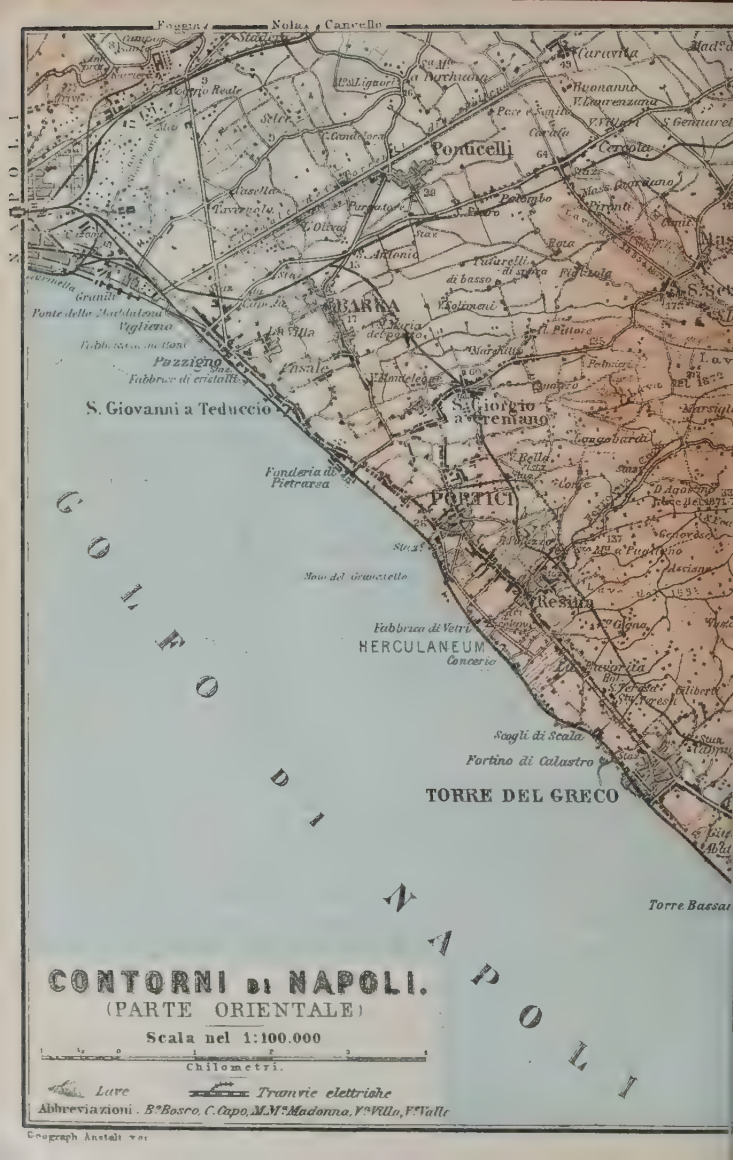
From Casamicciola the road leads W. to *Lacco Ameno*, with its handsome church and thermal baths, then S.W. to *Forio*, a little seaport, with 4400 inhabitants.

The ascent of the ***Epoméo** (2598 ft.), an extinct volcano in the middle of the island, whose last eruption occurred in 1302, takes 6-7 hrs. from Casamicciola, there and back (5 hrs. there and back from the town of Ischia by motorbus, see p. 424; provisions should be taken). The best plan is to take a carriage and pair (2-$2^1/_2$ hrs. drive) viâ Porto d'Ischia and Barano to *Fontana* (1483 ft.), ascend an easy footpath to the top (fee of 5 *L.* charged by the commune of Fontana) in 1 hr., and return to Casamicciola viâ Panza, Forio, and Lacco. On the N. side of the Epoméo is an almost sheer precipice; the other sides are less steep. A little below the top is the former convent of *San Nicola*, hewn in the volcanic tufa. Passages and steps cut in the rock ascend to the *Belvedere*, whence we have a superb view of the bays of Gaeta and Naples.

C. Mount Vesuvius.

From Naples and back 4½-6 hrs.; clear weather desirable. In order to avoid the extortions so long practised on the Vesuvius route, most travellers prefer to get through-tickets from *Thos. Cook & Son* (p. 391; best taken as early as possible on the day of the excursion or, if the weather is settled, on the day before, 93 *L.* 30 c. each). The traveller is conveyed from Naples by the electric *Ferrovia Circumvesuviana* (p. 427) to Pugliano; thence by *Cook's Vesuvius Railway* to the foot of the cone, which we ascend by a *Funicular* almost to the edge of the crater. We return to Naples by the same route (from mid-May to mid-Sept. special trains are run thrice weekly from Naples at increased fares for the convenience of those wishing to view the crater by night). — A fee of 5 *L.* is exacted by the head-guide at the crater for the services of the 'guides' appointed by the commune of Resina; for the services required during the last part of the ascent (e.g. being pulled up by a strap) a bargain should be struck beforehand. — Ascent from Pompeii, see p. 428.

****Mount Vesuvius,** the height of which fluctuates round about 3935 ft., according to the effect of the eruptions (3890 ft. in 1920), has for the last three hundred years been the only active volcano near Naples (comp. pp. 419, 421, 422). In ancient times, as we learn from the geographer Strabo (died A. D. 19), it had remained quiescent so long that its dangers were entirely forgotten. At length in February, A. D. 63, the volcanic nature of the mountain was again manifested. A fearful earthquake destroyed the prosperous environs and damaged Herculaneum and Pompeii. This was repeated in following years, until on Aug. 24th, 79, an eruption took place with appalling fury, hurling ashes and boiling lava far and wide, and consigning Pompeii and Herculaneum to utter oblivion for over 1500 years. In the middle ages nine violent eruptions are recorded, and from 1500 until the present time about fifty more. In April, 1872, the cone was cloven down to the *Atrio del Cavallo,* a sickle-shaped valley between it and the *Monte Somma* (3675 ft.) on the N.E. The mighty stream of lava flowed round both sides of the hill on which the observatory stands, and descended N.W. between the villages of Massa and San Sebastiano. For three years the mountain was quiescent, but during the next twenty years its continuing activity was shown by the emission of scoriæ from the central crater and by minor outbreaks of lava from the ash-cone. In April 1906 occurred a most serious and alarming eruption. The upper part of the ash-cone collapsed, and streams of lava poured forth on the S.E. side of the mountain from a height of 2600 and 1900 ft., one penetrating and partly destroying Boscotrecase and stopping just short of Torre Annunziata. The blunted crater at the summit hurled forth enormous masses of broken stones N.E. towards Ottaiano and San Giuseppe and covered the N. and E. slopes with ashes to a depth of 5 ft. After seven years of repose a new period of activity began in 1913 with the opening of a fiery chasm in the bed of the central crater, the emissions of which have risen to within 160 ft. of the brink of the crater, which was 2300 ft. deep in 1906 and still 1600 ft. in 1913. The central



Geograph Anstalt von

Caserta
Stax
Stax Costantinopoli
Terracina
S. ANASTASIA
Spirito S.
Madonna dell'Arco
Mad.a della Grazia
Mad.a del Buon Consiglio
Mad.a del Pozzo
Mad.a della Neve
Mad.a del Rosario
Mad.a del Carmine
Mad.a del Pilerio
Mad.a della Vetrana
Mad.a della Vena
Mad.a della Pace
Mad.a del Pugliano
Mad.a del Pantano
Mad.a del Pericolo
Mad.a del Pericolo
Mad.a del Pericolo

eruptive cone was about 300 ft. high in 1925 (3822 ft. above sea-level). In Jan. 1926 minor outbreaks of lava occurred in the W. and N. sides of the crater.

The **Ascent** is well worth while for the sake of the majestic spectacle of the crater and the magnificent view over land and sea, extending N. to the Ponza Islands and the Monte Circeo.

The Naples station of the Ferrovia Circumvesuviana is in the Corso Garibaldi (Pl. H, 4; trams Nos. 4 and 5; pp. 389, 390). Stations: 2 M. *San Giovanni a Teduccio;* 2½ M. *Barra,* where the branch rounding Vesuvius on the N. side diverges; 4½ M. *San Giorgio a Cremano;* 5 M. *Bellavista;* then through the palace-garden of Portici; 6 M. *Pugliano* (in ½ hr.; fares by ordinary train 2 *L.* 30, 1 *L.* 60 c., included in Cook's tickets), in the upper part of Resina, by the church of *Santa Maria a Pugliano,* and near the station of the Vesuvius Railway. The train goes on to Pompeii, see p. 429. — The Tramway (No. 57) leaves Naples by the Castel del Carmine (p. 397), crosses the bed of the Sebeto by the *Ponte della Maddalena,* and follows the Castellammare road, bordered with houses, past *San Giovanni a Teduccio,* nearly to Portici (p. 428), when it turns more inland, crosses the Circumvesuvian line at *Bellavista,* and ends at *Trentola,* beyond *Pugliano* station (see above).

Cook's Vesuvius Railway (also electric; ascent in 35 min.) ascends hence through vineyards and luxuriant gardens, and past numerous peasants' houses, to (1¼ M.) *San Vito;* then across the still almost bare lava-stream of 1858 and towards the (2½ M.) power station, near the huge lava-stream of 1872. It next ascends by rack-and-pinion on the S. margin of the latter, towards the E., through a fertile region and chestnut-woods to the W. slope of the *Colle Canteroni,* overgrown with trees and bushes, on which stand (1994 ft.) the chapel of San Salvatore and the Royal Observatory, both untouched by the eruptions of 1872 and 1906. 3 M. *Osservatorio-Eremo* (Hôtel-Restaurant Eremo, owned by the railway company, 22 beds at 20, B. 4, L. 20, D. 24 *L.*). Then S.E., between the towering scoria hill, the Colle Umberto (2913 ft.), on the left, and the lava-fields of 1858 on the right, until we reach the (5 M.) lower station of the funicular (2477 ft. above the sea).

The Funicular is 820 yds. long and ascends the ash-cone, the sides of which are furrowed with rain and avalanches of scoriæ, at a gradient of 51 : 100 (27°). The ascent and descent each takes 10 min.; at the top an interval of 25 min. is allowed. The upper station (3727 ft.) is about 10 min. easy walking from the edge of the Crater (guides obligatory, see p. 426). The crater is 650-750 yds. wide and at its S.W. rim 3740-3875 ft. above the sea. In 1924-27 it was possible (with guide, 20 *L.*) to descend to the bottom of the crater (altitude 3450 ft.) and approach the eruptive cone (20 min.).

The Ascent of Vesuvius from Pompeii, driving to Casa Bianca (or by rail to Boscotrecase and by cab from the station to Casa Bianca), and riding thence, takes 7-8 hrs., there and back. This ascent is interesting but very fatiguing, and is more suitable for a party of men only. Carriages, horses, and guides can be obtained through the Pompeii hotel-keepers (p. 429), or on personal application at Boscotrecase station, for an inclusive charge of 55 *L.*; it should be expressly stipulated that the guides, bridle-path toll, and crater tax are included. It is also advisable not to alight on the way to try the famous, but heady and usually adulterated, Vesuvius wine 'Lacrimæ Christi'. The road from *Boscotrecase* (p. 429; Oratorio quarter) leads N. along the lava-streams of 1906 (p. 426). We pass the cemetery marked 'Cim.' on the map, 499 ft.) and reach the (½ hr.) *Casa Bianca* (1617 ft.), where the vineyards cease, and (1 hr.) the beginning of the Fiorenza path (2392 ft.; toll 2 *L.* for a pedestrian), on the cone of ashes. It takes another hour to reach the edge of the crater. Another route for riders leads to the right at the Casa Bianca, or just above it, passes above the craters known as 'Bocche del 1906', and farther on turns to the right (below the hill marked 791 m. on the map), to reach the *Valle dell'Inferno* (2526 ft.). After another hour we dismount and start a wearisome climb of ¼-½ hr. up the zigzag path along the E. slope of the cone of ashes.

D. Pompeii.

From Naples to Pompeii: *Naples and Battipaglia Railway*, 15 M. in ¾ hr. (12 *L.* 30, 8 *L.* 60, 5 *L.* 50 c.); the expresses stop at Torre Annunziata Centrale, 14 M. in 25 min. (12 *L.* 50, 8 *L.* 70, 5 *L.* 60 c.), 1 M. short of Pompeii. — *Light Railway to Pompeii (and Sarno)*, 16 M., about 20 trains daily in 1-1½ hr. (6 *L.* 30, 3 *L.* 80 c.), convenient only for those without luggage who wish to go directly to the excavations (see p. 429).

By Railway (from the Central Station; Pl. H, 3). The train crosses the *Sebeto;* the red barracks to the right are the former corn-magazine *(Granili);* in front is an aerodrome. Looking back we have a fine view of the Posillipo and the sea to Ischia; before us Capri, and then the peninsula of Sorrento, become visible.

5 M. **Pòrtici**, with 21,300 inhab., has a small harbour, formed by a mole, and a royal palace built in 1738 and now an agricultural college. The high-road runs through its courtyard. This is also the station for *Resina*, a town built on the mantle of ashes which cover *Herculaneum* and on the lava-streams of 1631.

Leaving the station we follow the main street to the right, and after 7 min. turn to the left at the octroi-barrier and take the Via Cecere; in 5 min. more, near the palace of Portici (left), we reach the high-road and tramway (p. 390; No. 55), which we follow to the right to the *Scavi di Ercolano* (tram-station: Pugliano, on the electric railway, lies 7 min. higher up, see p. 427). Adm. 25 *L.*, for which a guide is provided (no gratuity), theatre 5 *L.*; Sundays gratis. — **Herculaneum**, Greek *Heracleia*, was buried by a stream of mud from Vesuvius in the eruption of A. D. 79, and later eruptions increased the depth of the overlying masses to 40-100 ft. The hardness of this mantle (unlike that of Pompeii) discouraged the ancient excavators. At length, in 1719, a shaft was sunk which revealed the site of the theatre. Later excavations led to the discovery of many of the treasures now in the Naples museum, but were in most cases again covered up. Further operations, in which machinery for breaking up the hard crust is employed, began in 1927. — The visit may be combined with that to Pompeii, or made in the evening after an ascent of Vesuvius, but hardly repays if time is limited.

Farther on, to the left, appears Vesuvius. The line skirts the

coast and pierces the huge lava-stream of 1794 (38 ft. deep, 700 yds. wide). — $7\frac{1}{2}$ M. **Torre del Greco,** a town of 34,000 inhab., was destroyed by lava-streams and earthquakes in 1631, 1737, 1794, and 1861, but has always been rebuilt on the old site.

$12\frac{1}{2}$ M. **Torre Annunziata** ('Città' station), with 32,200 inhab. and a small harbour, has a fine view of the bay of Castellammare. — 14 M. *Torre Annunziata Centrale,* junction for Caserta (p. 386) and for Castellammare and Gragnano (p. 443). Those travelling by express train to Pompeii (1 M. distant; cab 5-7 *L.*) alight here.

The railway now turns inland. — 15 M. *Pompeii,* near the main entrance of the ruins. — $15\frac{1}{2}$ M. *Valle di Pompei* (see below and p. 452). — Continuation of the line to Salerno, see p. 452.

By Electric Railway *(Ferrovia Circumvesuviana).* From Naples to (6 M.) *Pugliano,* see p. 427. — 8 M. *Torre del Greco;* 13 M. *Torre Annunziata,* see above. — Just beyond the cemetery the cars reach the lava-stream of 1906 (still bare of vegetation), and then turn sharp inland to (14 M.) *Boscotrecase* (p. 428), (15 M.) *Boscoreale,* and (16 M.) *Pompei Scavi* (restaurant belonging to the Hôtel Suisse), by the N.E. exit of the excavations (see below and p. 432). — The cars go on to ($16\frac{1}{2}$ M.) *Valle di Pompei* (p. 452), and thence N.E. to (27 M.) *Sarno.*

Pompeii. — Hotels. *Suisse,* with central heating, 35 beds at 20-25, B. 5, L. 20, D. 25, P. 45-55 *L.*, good, *Anglo-American Grand Hotel,* 20 beds at 12-15, B. 5, L. 20, D. 25, P. from 40 *L.*, both with restaurants, situated on the high-road near the principal station and the S. entrance to the excavations (comp. the Plan). About 10 min. further E., on the high-road, near the amphitheatre (p. 437): *Albergo del Sole,* quite unpretending, 20 beds at 10, B. 3, L. 12, D. 15, P. 25-30 *L.* About 5 min. farther on, near the church of Valle di Pompei (p. 452): *Albergo del Santuario,* 10 beds at 12, B. 5, L. 16, D. 18, P. 35-45 *L.*, *Fonte Salutare,* 28 beds at 10-15, B. 5, L. 15, D. 20, P. 35-40 *L.*, both well spoken of.

Ruins. There are two entrances (adm. 15 *L.*; including the recent excavations, p. 435, and the amphitheatre, p. 437, 25 *L.*): (1) *Porta Marina* or main entrance, 200 paces from the railway station: (2) *Porta Nolana,* to the N.E., at the 'Pompei Scavi' station of the electric railway. Permission to visit the Villa dei Misteri can be obtained free of charge at the office connected with the photograph shop in the Strada del Foro (p. 439). It is the duty of the official *Custodians* inside the ruins to open the locked houses without making any charge. With their assistance and the directions given below, the visitor can well dispense with any further guidance; he may, however, engage one of the so-called 'guide autorizzate' who are waiting at the entrances. Tariff (whatever language they speak): for 1 or 2 pers., for a visit of $1\frac{1}{2}$ hr., 25 *L.*, 3 hrs. 40 *L.*; 3-5 pers. 35 or 50 *L.*, 6-10 pers. 60 or 75 *L.*, 11-20 pers. 80 or 100 *L.* A definite arrangement should be made about the fee and the length of the visit. — Admission on Sun. is gratis, but none of the locked houses are then accessible. The ruins are closed on New Year's Day, Jan. 6th, Easter Sunday, April 21st, first Sun. in June, Ascension Day, Aug. 15th, Sept. 20th, first Sun. in Oct., Nov. 1st, Nov. 4th, and Christmas Day.

Duration of Visit. The ruins are open from 9 a.m. to 4 p.m. (Nov.-Feb.), 5 p.m. March, April, Sept., and Oct.), or 5.30 p.m. (May-Aug.). Most sightseers are usually hurried through by the guides in 2 hrs., but an adequate idea of the ruins cannot be obtained in less than 4-5 hrs.

Luncheon should be brought; drinking-water is supplied by many of the fountains which have been restored. Public lavatory at the excavators' office, mentioned on p. 439. Chief inspector, Dr. Matteo Della Corte. — Comp. also the 'New Guide to Pompeii', by W. Engelmann (1925; English translation, 3*s.* or 5*s.*, on sale at the entrance).

Pompeii was once a flourishing provincial town, with a population of about 20,000. After the Samnite wars (in 290 B.C.) the original Oscan inhabitants fell under the sway of Rome, and by the close of the Republic had become completely Romanized. After the earthquake of A.D. 63 (p. 426) Pompeii was re-erected in the new Roman imperial style, in which a modified Greek culture was combined with Italian elements, but was not completed when it was overtaken by the catastrophe of 79, which covered the whole region with a layer of pumice-stone and ashes, 10-15 ft. deep. Most of the inhabitants had time to escape. After the calamity the survivors rescued from the loose ashes as many valuables, and particularly as much marble, as they could, consigning the town thenceforth to oblivion as no longer repaying excavation. Later eruptions increased the mantle to a depth of 20 ft., and in the middle ages Pompeii remained unknown. In 1748 some accidental discoveries attracted attention anew to the site; but statues and valuables only were sought for, and the ruins were covered up again. Since 1860 the excavations have been carried on systematically.

The town is of an irregular oval form; its walls are 3395 yds. in circuit. The excavated part, which represents more than one-half of the town, is probably the more important, comprising the forum, several temples and public buildings, two theatres, many large dwelling-houses, and the amphitheatre. The names given to the streets and houses are modern. So also is the official division of the town into nine *Regions* (indicated by Roman numerals), which are separated from each other by the main streets (*Strada Stabiana* from N.W. to S.E., *Strada di Nola* and *Strada dell'Abbondanza* from S.W. to N.E.) and the line of communication between the Porta di Capua and the Porta di Nocera. The blocks of houses, called *Insulæ*, are indicated by Roman numerals at the street-corners (arabic numerals in our text), and each house also has its number.

The streets, bordered by side-walks, are paved with polygonal blocks of lava. At intervals, especially at corners, are placed high stepping-stones across the street for the use of foot-passengers. The waggons have worn deep ruts in the causeways, indicative of busy traffic. At the corners of the streets are public fountains. The notices painted on the house-walls chiefly refer to municipal elections. Nor was idle scribbling on walls unknown.

Almost all the houses are slightly built of concrete (*opus incertum;* small stones imbedded in cement); bricks and hewn stone are used only for façades, door-posts, or corners. The living-rooms are turned away from the street; the chambers opening on to the

street were used as shops *(tabernæ)* by merchants and artisans. The Pompeian house, in its development and arrangements, seems to have been a combination of the old Roman house with its open roof (see below) and the Hellenistic arcaded courtyard. The normal house (comp. the Plan, p. 432) is entered from the street by a narrow passage *(fauces, ostium)* leading into a large hall *(atrium)*. When a little back from the street the house-door was preceded by a *vestibulum*. The roof of the atrium slopes inwards and has a rectangular opening in the centre *(compluvium)*, below which is the *impluvium*, or reservoir for rain-water. On the right and left, and sometimes in front, are *cubicula* or bedrooms. The open spaces at the back of the atrium, one on each side, are the *alæ* or wings. At the back, the atrium opens into a large open chamber called the *tablinum*. This front part of the house was devoted to intercourse with the outer world; here the patron received his clients and transacted business. The rest of the house was reserved for the family. Its centre consists of a courtyard or garden, enclosed by colonnades, thence named *peristylium*. Sometimes there is a garden *(xystos)* beyond the peristyle. Opening off the peristyle are the dining-room *(triclinium)* and the parlour or drawing-room *(œcus)*; the position of the kitchen *(culina)* and the cellar varies. The upper floor, as is shown by the recent excavations (comp. p. 435), had windows and balconies looking out on the street. Most of the rooms are small, as the family lived and worked in the courtyards. Pompeii possesses no example of the later house of the imperial period, with numerous stories, great courtyard, and separate suites of apartments, such as the excavations at Ostia (p. 379) have brought to light.

The wall-decorations have a peculiar charm; for, in spite of their hasty and superficial execution, they still show traces of Greek art. Instead of marble, which is rare in private houses, brightly painted stucco, in which red and yellow predominate, is used to cover walls and columns. The finest mural paintings have been removed for preservation to the museum at Naples, but many of those left are interesting, even apart from the recent excavations (pp. 435, 442).

The mural paintings were executed in a way similar to the 'al fresco' method. The artists seem to have resorted, more or less freely, to pattern-books and to have had a vast number of designs to choose from. Architectural vistas mask the narrowness of the allotted spaces, while graceful figures seem to peep in from the outside. Foliage, flowers, and garlands enliven and divide the walls; in the enclosed spaces, on a coloured background, figures, either single or in pairs, stand out in relief: dancing maidens, Cupid playing the lyre with Psyche, satyrs and nymphs, centaurs and bacchantes, female figures with candelabra, flowers, and fruits. Separate pictures tell the story of the insusceptible Narcissus; of Adonis, the lost favourite of Venus; of Phædra's passion for Hippolytus; of the loves of Apollo and Daphne, of Mars and Venus, Diana and Actæon, the story of Leda, the life and pursuits of Bacchus and his followers, of the god finding Ariadne forsaken by Theseus. There are tragic scenes too: Dirce bound to the bull, Medea meditating the murder of her children, the sacrifice of Iphigenia, but rendered with such grace as not to clash with the gay

life around them. Small landscapes, houses with trees, rocks, or a grotto on the strand are suggestive of idyllic delights. And around these larger pictures are grouped small friezes with pictorial accessories, grave and gay, still-life, animals and incidents of the chase, pygmies, masks, fruit, and household vessels.

The following description, calculated for a visit of 3-4 hrs., and including the most important buildings only, begins with the forum (see below), near the main entrance (p. 429) by the Porta Marina. — Visitors who arrive by the Circumvesuviana (p. 429) at 'Pompei Scavi' station enter by the *Porta di Nola*, follow the Strada di Nola (p. 438) to the corner by the Temple of Fortuna (p. 439), and reach the forum by the side-street to the left.

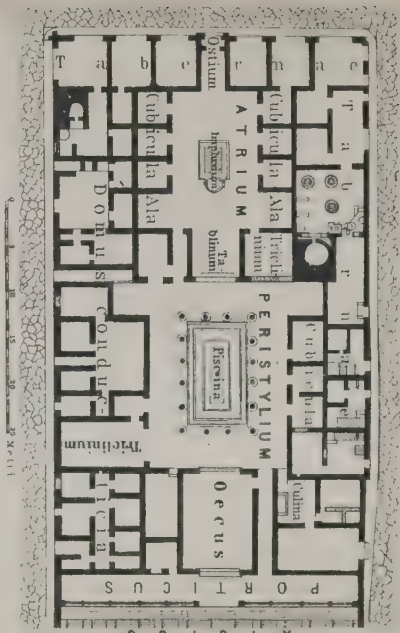
Adjoining the *Porta Marina* is a vaulted passage, on the right of which is a small *Museum*, in three rooms, comprising casts and models of doors, windows, shutters, cupboards, wheels, and other objects in wood; also casts of corpses, and mills, terracottas, bronze vessels, and skeletons of men and animals.

The casts of human bodies and one of a dog show their attitudes at the time of the catastrophe of 79. While the soft parts had decayed, their forms remained imprinted on the hardened ashes, which have been used as moulds, the cavities being filled with plaster. The casts include a young girl with a ring on her finger; an elderly and a young woman; a man lying on his face; and a man lying on his left side with well-preserved features.

The Via Marina leads between the Basilica, which is usually entered first (by a side-door), and the temple of Apollo to the Forum. The **Basilica** was used as a market and a law-court. The interior was roofed in. Round the central space runs a passage with twenty-eight brick columns. The raised seat of the judge was at the W. end.

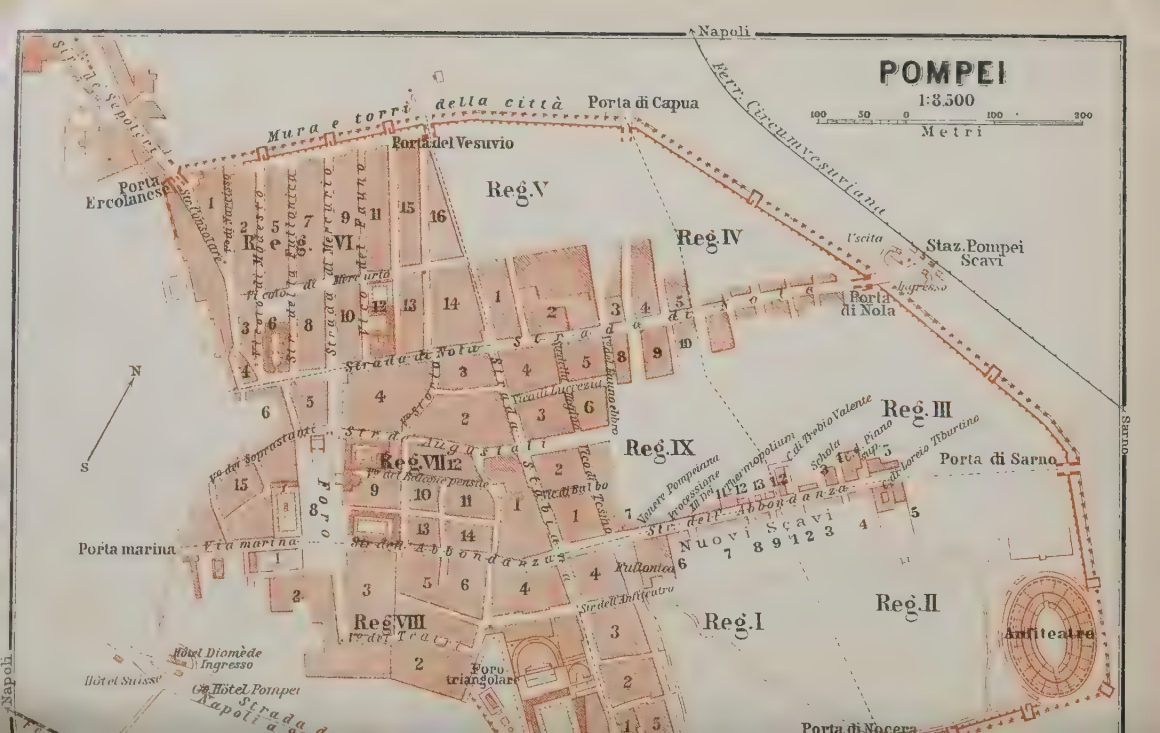
The **Temple of Apollo** (locked), identified by an Oscan inscription on the floor, was of early origin, but was rebuilt after the earthquake of 63. The large courtyard is enclosed by forty-eight columns, originally Ionic, but converted into Corinthian by a layer of stucco which has now fallen off. As the party-wall separating the temple from the forum was not parallel with the rest of the temple, an appearance of symmetry was given it by means of buttresses, each projecting beyond the last. In front of the basement of the temple, to which a flight of steps ascends, stands an altar dedicated by the quatuorviri or municipal magistrates. The bases by the columns of the portico, on the right and left, bore statues and hermæ now preserved in Naples: Apollo and Diana (replaced by copies), Mercury, Venus, etc. The temple itself was enclosed by a Corinthian peristyle, with six columns in front. Within the cella is the pedestal for the figure of the god. On the left was the conical 'omphalos', the symbol of Apollo.

The ***Forum**, or chief square of the town, was bordered with colonnades on both sides and at the S. end. The open space in the centre was paved with large slabs and adorned with many statues. Twenty-two bases for the latter are preserved, five of which bear


Ostium
Cubicula Ala
ATRIUM
Tablinum
Fauces
Cubicula Ala
Domus
PERISTYLIUM
Fauces
Fauces
Fauces

Vedi al tergo la continuazione

Reg. VII
Vico del Balcone pensile
C. del Balcone pensile
Lupanare
C. di Marte e Venere
Forno e molini
Casa di Balbo
Vico di Balbo
Strada della Fortuna
Curia
Tempio di Vespasiano
Foro
Tempio di Apollo
Casa di Trittolemo
C. di Romolo e Remo
Edificio di Eumachia
Vico dei scheletri
Casa di Sirico
Terme Stabiane
Casa di Epidio Rufo
Porta marina
Via marina
Strada dell'Abbondanza
Tempio di Venere Pompeiana
Museo
Basilica
Comizio
Casa del cinghiale
Tribunali
Casa dello scheletro
Casa di Olconio
Casa di Cornelio Rufo
Casa del Citarista
Fullonica
Vico di Eumachia
Vico del Tesoro dei decimi
Str. delle scuole
Str. dei Teatri
Reg. VIII
Str. del Tempio d'Iside
Curia Isiaca
Tempio d'Iside
Tempio di Esculapio
Strada dell'Anfiteatro
Hôtel Diomède
Ingresso
Hôtel Suisse
Hôtel Pompei
Strada da Napoli a Salerno
Stazione
Foro triangolare
Teatro scoperto
Teatro coperto
Reg. I
Tempio dorico
Quartiere de' gladiatori
POMPEI
1: 4.200
30 0 50 100 150
Metri
Porta di Stabia


POMPEI
1:3.500
100 50 0 100 200
Metri
Napoli
Mura e torri della città
Porta di Capua
Porta del Vesuvio
Porta Ercolanese
Ferr. Circumvesuviana
Staz. Pompei Scavi
Uscita
Ingresso
Porta di Nola
Reg.V
Reg.IV
Reg.VI
Reg.III
Reg.IX
Reg.VII
Reg.VIII
Reg.I
Reg.II
Porta di Sarno
Porta marina
Nuovi Scavi
Foro triangolare
Anfiteatro
Hôtel Diomède
Ingresso
Hôtel Suisse
Hôtel Pompei
Porta di Nocera
Strada di Nola
Strada di Mercurio
Strada di Nettuno
Strada di Venere
Strada di Giove
Strada di Mercurio
Via marina
Via dell'Abbondanza
Via dei Sepolcri
Via dei Teatri
Via dei Soprastanti
Via di Stabia
Via di Fortuna
Via di Nocera
Via Consolare
Via Tangenziale
Via Superiore
Via Fortunae
Via Sarno
Via Napoli
Via Nola
Via Stabiana
Via Tiburtina
Via Pompeiana
Via Domitia
Via Appia
Via Herculanea
Via Augustali
Via Balbo
Via Terme
Via Foro
Via Scholae
Via Plano
Via Prebio Valente
Via Tiburtina
Via Fullonica
Via Abbondanza
Via Teatri
Via Anfiteatro
Via Nocera
Via Napoli
Via Sarno

inscriptions in honour of officials. Vehicles were excluded from the forum by pillars at the ends of the streets leading out of it. — On the W. side, to the N. of the Temple of Apollo, No. 31, is a niche in which stands a marble table (original at Naples) with the standard corn measures.

At the N. end of the forum rises the **Temple of Jupiter,** on a basement 9½ ft. high, approached by fifteen steps. It was already in ruins at the time of the eruption. Apertures in the floor of the cella admit light to chambers beneath. At the back, to the left, a flight of steps (locked) ascends to a large basis, which has three chambers and probably bore the images of Jupiter, Juno, and Minerva. — On the left, in front of the temple, and to the right behind it, are two triumphal arches, both bereft of their marble. Beyond the latter, at the right corner of the Strada del Foro (p. 439), is a relief of two men carrying an amphora, the sign of a wine-merchant.

At the N.E. corner of the forum is the **Macellum,** a provision-market, entered by two doors (Nos. 7 and 8; locked). The walls of the quadrangle in the interior are decorated with frescoes: to the left of the entrance, Argus and Io, Ulysses and Penelope. Above are painted all kinds of edibles. To the right are eleven traders' stalls, painted red. At the back is a shrine of the imperial family, containing casts of two statues found here, probably of Octavia, sister of Augustus, and her son Marcellus (p. 405).

We next note, on the E. side of the forum, No. 3, the so-called *Curia,* perhaps a shrine (for the 'Lares') or a library; in front is a monument to the archæologist Fiorelli (d. 1896). No. 2 is a temple dedicated to Vespasian or to the genius of Augustus. No. 1, the **Building of Eumachia,** erected, according to the inscription above the entrance in the Strada dell' Abbondanza, by the priestess Eumachia, was perhaps used as a cloth-hall. Adjoining the vestibule (chalcidicum) are several small rooms. The large interior courtyard was enclosed by a two-storied portico. Adjacent is the crypta, or covered passage, at the back of which is a copy of the statue of Eumachia erected by the fullers (fullones) and now at Naples (p. 402).

On the S. side of the forum are the *Tribunals,* three rooms, of which that in the centre with a rectangular end was probably the municipal council-chamber. Of the two others with rounded ends that on the W. side alone was completed and faced with marble in 79.

We leave the forum either by the Strada delle Scuole leading S., to the left of the Tribunals, or by the Strada dell'Abbondanza running E., past the Building of Eumachia. The latter street passes a bust of *Concordia Augusta* (formerly misnamed Abundantia). Farther on we diverge to the right (S.) by the Strada dei Teatri to the **Forum Triangulare,** which we enter through a handsome hall, now partly restored. This forum, now planted with trees, was bounded on two sides by a Doric colonnade, destined chiefly for the use of

theatre-goers. On the N. side is the pedestal of a statue of Marcellus, nephew of Augustus, with an inscription. The side towards the plain was open. On a basement here, with five steps, stood a *Temple* in the ancient Doric style (Tempio Dorico). It had seven columns in front and eleven on each side, but of these only a few capitals and stumps now remain. It was perhaps destroyed before the earthquake of 63, and in its massive and simple dignity must have presented a striking contrast with the stuccoed buildings of the imperial age. Behind the temple, No. 32, is a well-head in a round edifice with eight Doric columns. To the E. we here look down into a colonnade lying below the theatres and originally belonging to them, but afterwards fitted up as *Gladiatorial Barracks*. Around it were cells, arranged in the way shown by the model on the S. side. In a chamber used as a prison were found three skeletons and iron fetters, and in other rooms gladiatorial weapons.

Adjoining the Forum Triangulare on the E., and adapted to the sloping ground, is the ***Great Theatre** (Teatro Scoperto), a building of pre-Roman origin, but reconstructed about the beginning of the Christian era. The auditorium, facing S., consists of three sections (ima, media, and summa cavea); the first contains four tiers of seats for persons of rank, the second twenty, and the third four. Corridors and stairs led to the different seats, which are estimated to have held 5000 spectators. Behind the orchestra is the long, narrow stage, in front of which is an opening for the falling of the curtain. The back-wall of the stage, once adorned with statues, has three doors, according to the rules of the ancient drama. Behind was the dressing-room. On the top of the outer wall are holes for the poles of the awning used in sunny weather (comp. p. 316). Classical plays, translated into Italian, were performed here in the spring of 1927. — The adjacent ***Small Theatre** (Teatro Coperto), better preserved, was built about 75 B.C. and is the oldest example of a Roman roofed theatre. It had 1500 seats, so arranged that the feet of the spectator did not molest the person below.

To the E. of the small theatre runs the Strada Stabiana (p. 430), which we follow to the N.W. On the left, at the corner of the Street of the Temple of Isis, is the tiny so-called *Temple of Æsculapius* (locked). Farther on in the Isis Street, No. 28, is the *Temple of Isis* (locked), which was rebuilt after the earthquake of 63 at the cost of N. Popidius Celsinus, a boy of six, who as a reward was raised to the rank of the decuriones (town councillors). — Next, on the E. (r.) side of the Stabian Street, we come to No. 5, the *Casa del Citarista* (locked), one of the largest houses at Pompeii.

Farther on we cross the Strada dell'Abbondanza (p. 433), one of the main streets of Pompeii (p. 430), the E. part of which is also called Strada dei Diadumeni from the inscription on No. 20, immediately to the left. In the same part of the street, 80 yds. away,

is the entrance to the **New Excavations** (*Nuovi Scavi;* comp. the general plan, p. 433; adm., see p. 429), begun in 1911, which are situated in the E. prolongation of the Strada dell' Abbondanza. Special care has been taken to preserve the aspect of the ancient streets unimpaired. Paintings have been left on the walls, both inside and outside; household utensils are still in their place; many wooden objects have been reconstructed with the aid of casts; and in many cases it has been possible to preserve the upper stories of the houses, with their balconies and loggias looking on the street. There are numerous election and other notices painted on the walls, which have frequently determined the names of the occupiers. From this source it was discovered that the Porta di Sarno, at the end of the street, was called *Porta Urbulana* (in Oscan 'Veru Urublanu').

The walls of the 1st 'insula' (p. 430) on the left are adorned with fine paintings. Adjoining the entrance to a felt factory (Reg. IX, Ins. 7, No. 7), on the left, is *Mercury,* god of commerce, issuing from his temple; on the right, *Venus Pompeiana* in a chariot drawn by four elephants; below, two pictures referring to the manufacture (r.) and sale (l.) of the merchandise; somewhat more to the left is a plaster cast of the door and window-shutters. At the end of the insula (No. 1), under a long balcony, are painted busts of Apollo, Mercury, Jupiter, and Diana; below, *Venus Pompeiana,* standing on the left and carried in procession on the right (in the niche, a small marble bust of the bearded Bacchus).

In the S. block of buildings (Reg. I, Ins. 6) are an *Ironmonger's Shop* (No. 12), as is shown by the tools fastened to the board, and a **Fullonica** (No. 7), similar to that described on p. 440. Besides the stone troughs there were also two folding presses (in front, on the left; reconstituted). Adjacent are three houses. No. 4, the *House of the Achilles Frieze,* has, on the right in the atrium, a niche (lararium?) with a beautiful stucco frieze in bas-relief on a blue ground (laboriously pieced together), representing the vengeance of Achilles on Hector. No. 3, next door, was the dwelling of a *Mechanic* and surveyor, whose instruments were recovered. The garden of the *House with the Cryptoporticus* (No. 2) has a corridor used as a cellar, with a magnificent painted frieze of twenty *Scenes from the Iliad and other Homeric poems. The stuccoed ceiling and the mosaic pavements are interesting also. Corpses found in the courtyard are preserved here. The E. wing (buried) of the cryptoporticus has a triclinium with good paintings. On the S. side of the insula is the *House with the Egyptian Landscapes,* the three peristyle walls adorned with hunting scenes, quite in the Alexandrine manner and in perfect preservation.

The next insula, on the N. of the Strada dell'Abbondanza (Reg. IX, Ins. 11), begins with a fountain and the *Altar of the Twelve Gods* (painted on the wall). The next house is a **Thermopolium** (No. 2),

or public bar, with a large painted sign and an assortment of jugs and drinking vessels, a basin, a brazier, and a lamp. — Opposite is the fine *House of Paquius Proculus* (Reg. I, Ins. 7, No. 1), with a mosaic of a watch-dog (at the entrance; covered), a good mosaic pavement in the atrium, and another (with a ship) in a chamber on the left. The bronze Ephebe mentioned on p. 406 was found in 1925 in the adjacent house to the left (Reg. I, Ins. 7, No. 11), which contains excellent but in part somewhat coarse paintings. Insula 12, in Region IX, has a portico of ten columns on the upper floor. Opposite (Reg. I, Ins. 8, No. 1) is a painted shop-counter.

Farther on, N. side (Reg. III, Ins. 2, No. 1), is the *House of Trebius Valens*, a handsome private dwelling; the fountains and plants in the peristyle and summer dining-room are arranged according to the ancient indications; in front and to the right of the peristyle are bath-rooms (apodyterium, caldarium), with double walls. — The *Schola Juventutis Pompeianæ* (Reg. III, Ins. 3, No. 6) was the headquarters of a fashionable sports club. On the walls are paintings which caused the building to be mistaken at first for a police station: outside, two trophies of weapons; inside, legionary insignia on the half-pillars and armed genii on the intermediate panels. The upper parts of the N. and E. walls were furnished with wooden cupboards, and the wooden trellis of the window has been restored in accordance with the surviving traces. The carbonized fibres in the glass are reeds from neighbouring mat factories (Nos. 2 and 5). — The house with the well-preserved *Upper Floor* (Reg. III, Ins. 4, Nos. 2 and 3) has four upper chambers with traces of flooring and painted walls; from the three couplets on the walls of the garden dining-room the house is sometimes known as the 'House of the Moralist'. The garden contains casts of tree-trunks. Next door is the *House of the Lapidary* (entrance in the lane on the W. side), named from an important stock of cut gems found here; it has a fine painting of Iphigenia in Tauris.

In the easternmost block of the new excavations (S. side; Reg. II, Ins. 5, No. 2), large folding doors, reconstructed in plaster, form the entrance (with a bell) to the ***House of Marcus Loreius Tiburtinus**, a sumptuous edifice first called the 'Casa d'Artista'.

To the left, adjoining the peristyle, is the winter living-room, with two painted friezes of scenes from the story of Hercules (above) and the Trojan war (below). A room on the right has reconstructed window shutters. The front garden, adorned with charming fountains and marble figures, has been replanted in accordance with the hints furnished by the original roots. On the N. side is a canal; on the left, the summer dining room, with figures of Narcissus (l.) and Pyramus and Thisbe (r.) flanking a niche; the stone couch on the right bears the signature of the artist ('Lucius pinxit'). In the centre, beneath a small temple, is a fountain with figures of Diana and Actæon at the sides. At the opposite end of the cross-canal is another fountain and temple.

Beyond the House of Loreius we mount the path and at the top

turn sharp to the right (comp. the general plan, p. 433) to the (3 min.) Amphitheatre (entered from the S.).

The **Amphitheatre** (adm., see p. 429), which hurried visitors will omit, especially if they have seen other buildings of the kind, has an unimposing exterior, as part of the necessary height was obtained by excavating the arena. It is 341 ft. long and 446 ft. wide, and could hold 20,000 spectators. Close by is an exit from the excavations (no entrance).

We return to the STRADA STABIANA (p. 434). On the W. side, at the corner of the Strada dell' Abbondanza (No. 8 in which is the main entrance), are the **Stabian Thermæ** (locked), dating from the Oscan period, but afterwards extended and embellished. We enter a spacious courtyard, flanked by columns on two sides, which was used for palæstric exercises. Here on the right is the men's bath. Off a vaulted ante-room on the left was the cold bath *(frigidarium)*, a round domed building with four niches; straight on is the dressing-room *(apodyterium)*, with recesses for clothes, and an entrance from the Stabian Street; on the ceiling are fine reliefs in stucco. Next, on the left, are the tepid room (*tepidarium;* with a plunge-bath, unusual in such rooms) and the sweating room *(caldarium)*, both with hot air coming from the floors and walls. — In the further right corner of the courtyard is the women's bath. On the left of the ante-room is the dressing-room; from the street are two separate entrances; round the room are niches and in the corner is a basin. Next come the tepidarium and sweating-room; at one end of the latter is a marble basin for hot baths, at the other a wash-basin *(labrum)* in which water bubbled up. The furnaces are between the men's and women's baths. — In the wing opposite, with a side-entrance from the street, are a latrina and four baths for single bathers on the left. — In the courtyard, opposite the entrance, is a herma of Mercury, and on the left are several more bathing and dressing rooms, a shallow wash-basin, a swimming-bath, etc.

To the W. of the Thermæ runs the VICO DEL LUPANARE, the N. continuation of the Strada dei Teatri (p. 433). Here, on the right, No. 47, is the **House of Siricus** (locked), who also owned the adjacent bakehouse, No. 46. On the threshold is the inscription 'Salve lucrum' ('welcome gain!'). To the left of the atrium are two rooms with good paintings; in the first (l.) Neptune and Apollo building the walls of Troy; facing us, Drunken Hercules; (r.) Vulcan giving Thetis the weapons for Achilles. In the centre of the peristyle are four green columns, which bore a pavilion. In the other part of the house, the chief entrance of which was in the Strada Stabiana, are a peristyle and an atrium with a marble table.

By the *Lupanare* (Reg. VII, Ins. 12, No. 18; locked), with obscene paintings sufficiently indicating the character of the house, diverges, on the left, the Vicolo del Balcone Pensile, so called after No. 28, the **House with the Balcony** (locked). Before the recent excavations (comp. p. 435) it was the only house in which part of the projecting upper floor had been successfully restored by replacing the charred woodwork with new beams (comp. p. 431).

We return to the Strada Stabiana. To the right (Reg. IX, Ins. 3, No. 5) is the **House of Marcus Lucretius** (locked), with well-preserved paintings. Behind the tablinum is a small garden, with a fountain and several marble statuettes.

The next cross-street is the Strada di Nola, the E. part of which has been only partially excavated. On the right is the *Casa del Centenario* (Reg. IX, Ins. 8, No. 6; locked), with paintings inserted in the walls. On the left is the *House of Marcus Lucretius Fronto* (Reg. V, Ins. 4; locked), with a restored atrium roof and mythological paintings. No. 7 in the same insula is a *Tavern*. Farther to the right (Reg. IX, Ins. 10), in the entrance of a house with tufa walls, are preserved (under glass) six skeletons of victims of the eruption. Then, beyond the iron railing, is the elegant house (locked) of *Marcus Obellius Firmus*, with four Corinthian columns of tufa, a lararium, and a money-chest in the atrium. At the end of the street is the **Porta di Nola**, outside which are two tombs in the form of semicircular benches and, at a higher level, the station of *Pompei Scavi* (p. 429).

We return to the Stabian Street, called in its N. portion Via del Vesuvio, and follow it N.W. to the elegant *House of the Gilded Cupids* (Casa degli Amorini Dorati; Reg. VI, Ins. 16, No. 7; locked). To the left, behind its atrium, is the peristyle, with restored colonnades. The garden retains its original marble ornaments. The first room on the right contains little Cupids in gold foil placed in small medallions on a ground of blue stucco (covered with ancient glass).

The Via del Vesuvio ends at the **Porta del Vesuvio**, outside which are a mound (view) and several tombs. At the corner is the tomb of the ædile *C. Vestorius Priscus*, a square wall painted on the inside with family scenes and a lofty altar with stucco reliefs. By the W. wall of the gateway is the *Reservoir* of a subsidiary water supply.

The ***House of the Vettii** (Reg. VI, Ins. 15, No. 1; locked), to the S.W. of the House of the Cupids, derives its name from the seals of two freedmen found here. We note in particular the decorative paintings of the atrium, the figures of children on the dado, and, on the frieze above, scenes with Cupids on a black ground. To the right is a small side-atrium; behind it is the kitchen, with cooking apparatus. The peristyle, partly rebuilt and replanted, retains its old marble ornaments. Around it are rooms with paintings. finest in the large room on the right: on the black band above the dado are groups of Cupids variously occupied (beginning on the right: aiming at a target; weaving garlands; making and selling oil; racing; acting as goldsmiths and fullers; vintage and wine-pressing, etc.); under the narrow panels are Psyches gathering flowers and mythological scenes; in the red wall-panels are hovering groups. The central pictures are lacking.

Opposite the House of the Vettii, to the S.E., stands the pillar of an aqueduct (Pl. F). At the corner of the next cross-street, on the right, is the *House of the Labyrinth* (Reg. VI, Ins. 11, No. 10; locked), with two atria and a mosaic pavement of Theseus and the Minotaur. — We return through the Via del Fauno, now called the Vicolo del Labirinto, to the Strada di Nola, of which the central portion is also known as the Via della Fortuna. Here, occupying a whole insula, on the right, is the **House of the Faun** (Reg. VI, Ins. 12, Nos. 2-5; locked), the grandest dwelling in Pompeii. The walls were covered with marbled stucco, and the floors with superb mosaics (now at Naples). On the pavement in front of the house is the greeting 'Have'. Two entrances lead to two atria. The roof of the large atrium on the left was borne by cross-beams without supports; by the impluvium stands a copy of the statuette of the Dancing Faun found here (p. 406), from which the house derives its name. In the atrium on the right the roof-beams were borne by four columns. The peristyle had twenty-eight Ionic columns of tufa coated with stucco. In the room with the red columns was found the mosaic of the Battle of Alexander (p. 408). At the back is a garden with a Doric colonnade.

A little to the W. diverge the Strada del Foro (p. 433) to the left and the Strada di Mercurio (p. 440) to the right. On the left, at the corner of the former, is a *Temple of Fortuna* (Reg. VII, Ins. 4, No. 1); in No. 19, on the right towards the forum, is an excavators' office (photographs on sale), where we obtain the permit for the Villa of the Mysteries (p. 442). At the entrance of the Strada di Mercurio is a *Brick Arch*, bearing traces of water-pipes.

Farther on in the Strada di Nola, on the left, we reach the ***Thermæ of the Forum** ('Terme del Foro'; Reg. VII, Ins. 5, No. 2; locked), somewhat smaller and less pretending than the Stabian Thermæ (p. 437) but occupying a whole insula. A passage leads to the dressing-room, with benches. Beyond it, on the right, is the cold bath, the water for which flowed in a flat stream from a copper spout opposite the entrance. Then, on the right, is the lukewarm room, with a frieze borne by Atlantes in terracotta and niches for clothes; the vaulting is decorated with fine reliefs in stucco. On the left is the brazier of bronze for heating the room, with three bronze benches, presented, according to the inscription, by M. Nigidius Vaccula, to whose name the cow (vacca) on the brazier and the cows' heads on the benches are allusions. Adjacent is the hot-air bath, heated by means of double floors and walls; on the right is the basin for hot baths, on the left the marble basin for ablutions, with a bronze inscription.

Opposite is the **House of the Tragic Poet** (Reg. VI, Ins. 8, No. 5; locked), an elegant and richly decorated building, which Bulwer Lytton in his 'Last Days of Pompeii' (1834) makes the dwell-

ing of Glaucus. On the threshold is a watch-dog in mosaic, with the inscription 'Cave Canem'. At the back of the peristyle is a small temple. In the triclinium, on the right: Youth and maiden looking at a nest of Cupids, Theseus and Ariadne, and the four Seasons.

The next building farther W., beyond the cross-street, is the large **House of Pansa** (Reg. VI, Ins. 6, No. 1), filling a whole insula, a typical Pompeian dwelling. See the ground-plan, p. 432.

We now pass through the brick arch (p. 439) into the Strada di Mercurio. Here, on the left, is the **Fullonica** (Reg. VI, Ins. 8, No. 20), or fulling works. The pillars bore a gallery (solarium) for drying the cloth. Around are sitting, bed, and work rooms. To the left is the kitchen, with an oven. Behind are four basins, on different levels, for washing the cloth, which was stamped with the feet in the small stands on the right.

On the same side of the street are Nos. 22 and 23, the *House of the Large Fountain* (locked) and the *House of the Small Fountain*, named after their pretty fountains.

At the crossing of the Strada and the Vicoletto di Mercurio, on the left, is a fountain with a head of Mercury. On the right is a *Tavern* (Reg. VI, Ins. 10, No. 1); the pictures in the back-room (locked) allude to drinking: a waggon with a wine-skin, players and drinkers, eatables, etc.; in the corner to the left a soldier is being served; above him are the words 'da fridam pusillum' ('pour in some cold water').

In the N. part of the Strada di Mercurio, on the right, are the double *House of Castor and Pollux* (Reg. VI, Ins. 9, No. 6; locked), with a single peristyle, and beyond it the **House of Meleager** (No. 2; locked). Within the doorway, to the right, Mercury hands a purse to Fortuna. Under the marble table in the atrium is a cooling apparatus for food and drink. In the peristyle to the left of the atrium is a tasteful fountain. On the right is an œcus, enclosed on three sides by columns. On the right wall, a young Satyr startling a Bacchante with a snake. To the left of the œcus is a room with frescoes: on the transverse wall to the left, the Judgment of Paris.

No. 18, on the right as we return, is the *House of Adonis* (Reg. VI, Ins. 7; locked); by the garden, on the right, over-lifesize, Adonis wounded, tended by Venus and Cupids

Turning to the right and following the W. part of the Vicolo di Mercurio, we soon reach the Strada di Sallustio, once a busy street, which, with its N.W. continuation, the Strada Consolare, leads to the Porta Ercolanese. At the corner of the Vicolo di Mercurio, on the left, is a *Bakehouse* (Reg. VI, Ins. 3, No. 6), with oven and mills, the latter turned by asses or slaves. Straight on is the *Scuola Archeologica*, with the excavations office.

In the N. part of the Strada di Sallustio, on the right, is the

House of Sallust (Reg. VI, Ins. 2, No. 4; locked), with marbled stucco and good paintings. In the garden behind the tablinum is built a kind of triclinium in an arbour. To the right of the atrium is a small peristyle (closed): on the wall opposite, Actæon watching Diana bathing, converted into a stag, and torn to pieces by his own hounds; to the left, Europa and the bull; to the right, Phryxus and Helle. In the small room to the right, Mars and Venus; below, Paris and Helen.

The *House of the Surgeon* (Ins. 1, No. 10), in the Strada Consolare, on the right, so called from surgical instruments found here, is remarkable for its massive construction of limestone blocks. — No. 3, on the left, opposite, is a *Tavern*, with two counters and a waggon-entrance.

The **Herculanean Gate** or *Porta Ercolanese*, known to the ancients as *Porta Saliniensis* (in Oscan 'Veru Sarinu'), probably dates from the time of Augustus. It has three archways; the two for foot-passengers were vaulted throughout, the central carriage-way at the ends only. To the right is the way up (locked) to the *Town Walls*, which afford an extensive view of the sea with Capri in the background.

The town-walls consist of an outer and an inner wall, with earth between. The height of the outer wall varies with the surface of the ground from 26 to 33 ft.; the inner wall was generally 8 ft. higher. Originally built of blocks of tufa and limestone, they appear to have been partly destroyed in the peaceful 2nd cent. B.C., and to have been repaired later, probably before the Social War, with lava and cement. At the same period they were strengthened with towers. The piece of wall at this gate shows these different modes of building. Outside the walls was an open space (pomerium; 32½ yds. wide), and inside were an escarpment and (originally) a road.

Beyond this point consult the supplementary part of the plan, p. 432.

The only part of the suburb outside the gate that has been excavated is its main street, the so-called ***Street of the Tombs** *(Strada de' Sepolcri* or *Via delle Tombe)*, scenically the most picturesque part of the town. The ancient custom of burying the dead by a road-side is well known (comp. p. 367); similar rows of graves are seen outside the other gates of Pompeii.

On the left, No. 1, *Tomb of Cerrinius*, a recess with seats; No. 2, Tomb of the duumvir *A. Veius*, with a semicircular seat and pedestal for the statue; No. 3, *Tomb of M. Porcius*, probably the builder of the amphitheatre and the small theatre (according to the inscription the town council granted a piece of ground 25 ft. square for his grave); No. 4, *Tomb of Mamia*, like No. 2, with inscription. Behind, enclosed by a low wall, is the *Tomb of the Istacidii*, in the form of a temple.

Then, on the right, No. 6, *Tomb of the Garlands*, so called from its decorations; Nos. 10-14 are shops; behind them is the *Garden of the Mosaic Columns*, which, together with a long arcade

(Nos. 15-29), belonged to a villa. At the end of the garden, by the unexcavated part of the road, are several ancient tombs of limestone (No. 30 et seq.), of the Oscan period, when the dead were buried, not burned.

On the left are several handsome monuments; No. 17, that of *Scaurus,* with remains of reliefs in stucco representing gladiatorial combats. The chamber contains niches for the urns. — No. 20, *Tomb of Calventius Quietus,* the Augustalis; under the inscription is the bisellium or seat of honour accorded to him in the theatre. No. 22, *Tomb of Nævoleia Tyche,* destined for herself and the town councillor C. Munatius Faustus and their freedmen. The relief in front refers to the consecration of the tomb. On the left side is the bisellium of Munatius, on the right a ship entering a harbour, an emblem of life's close.

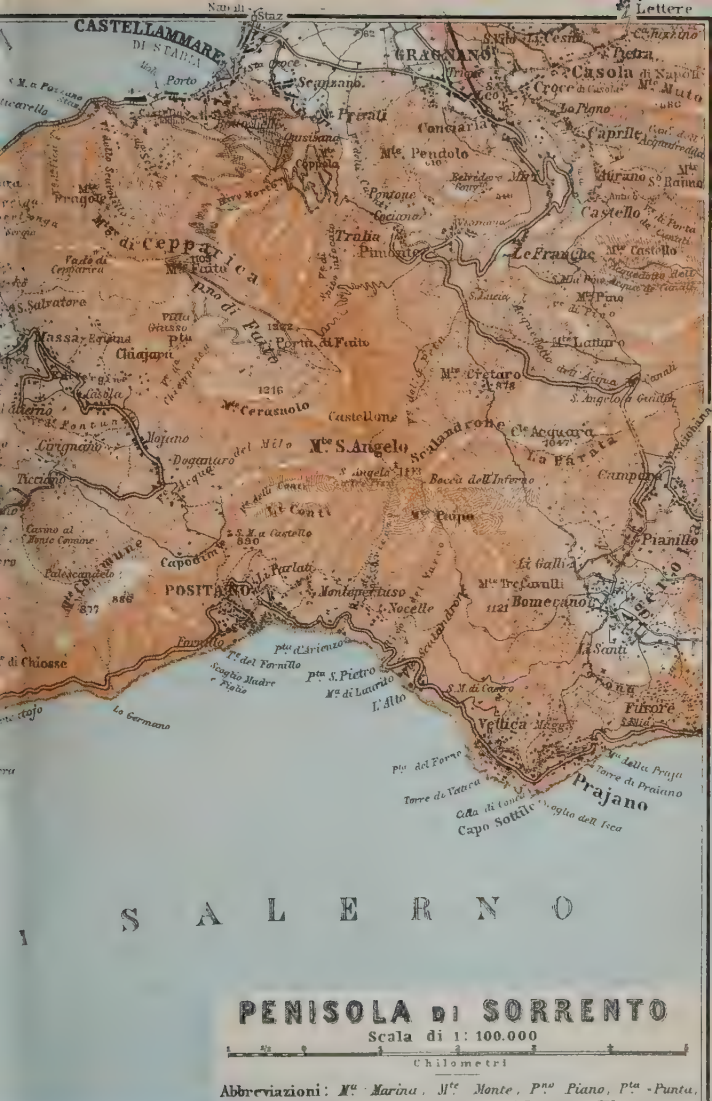
Right, No. 37, *Tomb of Marcus Alleius Luccius Libella* and his son, of travertine, well-preserved, with inscriptions. Above the street on the right are more tombs, some in a ruinous condition. — Farther on are the tombs erected by the freedman *Marcus Arrius Diomedes* for himself (No. 42), his family, and his former proprietress *Arria* (No. 43), from whom he received his liberty; the 'fasces' or bundles of rods of stucco-relief on his own tomb indicate his dignity as a magistrate of the suburb.

Left, No. 24, ***Villa of Diomedes** (locked), so called from the tomb just mentioned. A flight of steps with two columns leads direct to the peristyle; to the left of this is the bath-room. Straight on is a terrace, with rooms adjoining, which rise above the lower part of the house. The garden, 108 ft. square, enclosed by a colonnade, has a fountain-basin and a pavilion borne by six columns in the centre. From the terrace stairs descend to the left (another flight from the street-entrance on the right). Below the colonnade, on three sides, are vaulted cellars lighted by small apertures above, to which stairs descend at each end.

Eighteen bodies of women and children, who had sought refuge in this vault from the eruption, were found here with their heads wrapped up, half buried by the ashes. The supposed proprietor of the house was found near the garden-door (now walled up), with the key in his hand, and beside him a slave with money and valuables.

To the N.W. of the Villa of Diomedes (entrance opposite; visitors with permit, p. 429, shown round by the custodian in 6 min.) is the ***Villa of the Dionysiac Mysteries,** excavated in 1909. It contains superb mural paintings of the Augustan period (doubtless copied from originals of the 3rd cent. B.C.), remarkable for the freshness of their colouring; the finest, representing the Dionysiac mysteries, form a frieze 56 ft. long in the large dining-room, with almost lifesize groups. An adjoining bedroom likewise contains Dionysiac scenes. The house perhaps belonged to a religious society.

Graph. Anstalt von Wagner & Debes, Leipzig.


Napoli
Stazione
Lettere
CASTELLAMMARE
DI STABIA
Porto
Scanzano
GRAGNANO
Castello
Petra
Casola di Napoli
Croce di Casola
Mte Muto
Pratola
Conciaria
Capriglie
Mte Pendolo
Torrente
Mte Faito
Castello
Mte Castello
Le Franche
Mte Cerasuolo
Castellone
Mte S. Angelo
Scalandrone
Mte Cretaro
Mte Latturo
Mte Paipo
Massa
Chiajana
Porta di Faito
Cerignano
Mojano
Dogantaro
Ticciano
Le Conti
Campora
Pianillo
Capo di Casa
POSITANO
Montepertuso
Nocelle
Bomerano
Vettica Maggiore
Vettica Minore
Fiscore
Prajano
Torre di Prajano
Capo Sottile
Scoglio dell'Isca
Torre di Vetara
Punta del Forno
Punta d'Arienzo
Punta S. Pietro
Punta del Capo
Punta della Praja
Punta di Laurido
L'Alto
Scoglio Madre
Il Germano
SALERNO
PENISOLA di SORRENTO
Scala di 1: 100.000
Chilometri
Abbreviazioni: Mna Marina, Mte Monte, Pno Piano, Pta Punta, R. Rio, S. M. Santa Maria, Tre Torre, Vla Villa, Vne Vallone.
Tramvia.
Lithogr. v. Busch & Weickel

E. Castellammare. Sorrento.

Railway from Naples to *Castellammare:* 17½ M. in 1 hr. (9 *L.* 90, 6 *L.* 10 c.); nine trains daily. — Tramway from Castellammare railway station viâ Meta to *Sorrento*, 12 M. in 1½ hr. (7 *L.* 50 c.; hand-luggage carried). — Steamers, see p. 447.

Visitors pressed for time will make but a brief stay at *Castellammare*, in order to reach *Sorrento* early enough for an excursion to the Deserto (p. 446), visit *Capri* next day, and regain Naples on the third day by steamer. — Comp. p. 452.

From Naples to *Torre Annunziata Centrale*, in ¾ hr., see p. 428-429. — Our train leaves the main line, runs near the coast, and crosses the *Sarno*. On the right we see *Revigliano*, a rocky islet with a mediæval castle. In 10 min. we reach the station of Castellammare, at the N. end of the town. [The line then runs inland to (3 M.) *Gragnano*, whence a road leads to (7½ M.) *Agèrola*, 2300 ft. above Amalfi.]

Castellammare. — Comp. the Inset Plan on the map opposite. — Hotels. *Royal Quisisana*, above the town on the S., in the park (see below), first-class, with view (closed Nov.-April), 140 beds from 20, B. 6, L. 18, D. 22, P. from 50 *L.* — *Stabia*, near the sea and station, 75 beds at 10-15, B. 4¾, L. 16, D. 19¾, P. 35-50 *L.*, variously judged; *Italia*, with restaurant, half-right from the station, across the road, 30 beds at 10-15 *L.* — Restaurants. *Giardinetto*, Corso Vittorio Emanuele 4; *Napoli*, Piazza Principe Umberto.

Cabs. From the station to the town, with one horse, 2 *L.*; to the Villa Quisisana 10 *L.* With two horses and for longer distances it is advisable to settle on the fare before starting (to Sorrento, comp. p. 445). But cabs will hardly be needed as trams run to Meta and Sorrento (see above) and a motorbus from Meta to Amalfi (p. 456).

British Vice-Consulate, near the station.

Castellammare di Stabia, a town of 34,900 inhab., at the base and on the slope of *Monte Sant' Angelo* (4734 ft.), occupies the site of the ancient *Stabiæ*, which like Pompeii was destroyed in A.D. 79. Its shady hills and its aerated sulphurous waters attract many Italians in summer. The town, extending along the coast for 1¼ M., consists of a main street and a second parallel with it.

From the station we first come to (8-10 min.) the *Largo Principe Umberto*, with its gardens, and the *Piazza del Municipio*, with the cathedral. Farther on are the *Baths* and the *Harbour*, with the naval dockyard. — On the hill to the S.W. is the ruined *Castello*, which gives the town its name, dating from the 13th century.

Turning S. at the Largo Principe Umberto by the Salita Marchese de Turris, and ascending the Via Quisisana, past the former Hotel Quisisana, we follow a shady road to (25-30 min.) the *Villa Quisisana*, now the property of the town. The name ('here one recovers') recalls its foundation by the Angevins as a refuge from the plague. The château (Casino Reale; now the Royal Hotel Quisisana, see above), restored in 1820, stands in a delightful park.

The Park is open free to the public. We enter by a gate opposite the entrance to the villa, turn to the left at the point where the road straight

on leads to Pozzano (see below), and pass behind the old garden of the villa, where there is another entrance to the park. — Above, to the left, rises the *Monte Coppola* (984 ft.), which may be ascended from the park gate in $^3/_4$ hr., by woodland walks, winding upwards and crossing several ravines, with views of the bay and Vesuvius. — We may return to the town by Pozzano (as indicated above; $^1/_2$ hr. longer); the road is shady most of the way and passes the ruined castle mentioned on p. 443. The convent of *Santa Maria a Pozzano* is now an orphanage. Everywhere fine views.

The *Road from Castellammare to Sorrento (tramway and carriages, see pp. 443, 445; walking pleasant as far as Meta) leads below the convent of Santa Maria a Pozzano (see above) to the *Capo d'Orlando*. The three rocks on the coast are called *li Tre Fratelli*. — 4 M. *Scraio* (tram station), with thermal baths; 5 M. *Vico Equense* (two inns), with 10,300 inhab., on a rocky spur.

We cross a deep gorge. On the right lies *Marina di Equa*. — $6^1/_4$ M. *Seiano* (Hotel Seiano). We ascend through vineyards and olive groves on the slope of the *Punta di Scitolo*. Then, descending towards Meta, we overlook the famous *Piano di Sorrento*, a plain sheltered by mountains, furrowed by ravines, and noted for its healthy climate and luxuriant vegetation. Orange and olive groves, mulberry-trees, pomegranates, figs, and aloes are beautifully intermingled. This was a favourite resort of the wealthy in ancient times, and now attracts visitors of all nationalities.

8 M. **Meta**, with 5050 inhab., has two small harbours. The station is near the church of *Santa Maria del Lauro*, which is supposed to occupy the site of a temple.

At this point the high-road to Amalfi (p. 458; motorbus, see p. 456) diverges to the left. Our road crosses the ravine of Meta by the Ponte Maggiore. — Just short of the ($8^3/_4$ M.) station of *Piano* we join the road from Amalfi. We then pass the straggling village of *Carotto* (extending from the hills on the left to the *Marina di Cazzano* on the right) and *Pozzopiano*, amidst orange-gardens. — 10 M. *Sant'Agnello*, with the Hotel Cocumella (see below). Passing several villas and a long suburb, the trams stop at ($11^1/_4$ M.) the E. end of the town and lastly at the (12 M.) W. end.

Sorrento. — Hotels. On the cliffs: **Victoria*, above the Marina Piccola (lift, view-terrace), entered from the piazza, 200 beds; **Tramontano*, between the Marina Piccola and Grande (lift), 100 beds at 35-40, B. 7, L. 25, D. 30, P. 65-75 *L.*; *Syrène*, a dépendance of the Tramontano, 80 beds; *La Terrazza*, adjoining the Giardino Pubblico (p. 445), with view-terrace, 40 beds at 25-40, B. 7, L. 20, D. 25, P. 55-100 *L.* — In the town: *Central*, Piazza Tasso, with restaurant, 25 beds at 10-12, B. 4, L. 12, D. 15, P. 25-30 *L.* — To the E. of the town: **Royal*, Via Correale, 5 min. from the piazza, 80 beds from 20, B. 6, L. 20, D. 25, P. from 50 *L.*; *Loreley & Londres*, a little farther on, to the left, above the sea, 50 beds at 10-15, P. 30-40 *L.*; *Paradiso*, plain, on the right, more inland; **Cocumella* (see above), 10 min. farther E., above the shore and off the road, 100 beds from 12, B. 7, L. 18-20, D. 25-30, P. from 40 *L.* — To the W., on the Capo di Sorrento (p. 445): *Minerva*, with restaurant, 30 beds at 8-12, P. 28-35 *L.*, good; *Pensione Dania*, 5 min. farther on, 20 beds at 9, P. 25-28 *L.*, well spoken of; *Pensione Villa Pollio*, 12 beds, P. 25 *L.*

Cafés. *Ercolano*, *De Martino*, both on the N. side of the piazza. — Restaurant. *Favorita*, Corso Duomo 16. — The drinking-water of Sorrento is excellent.

Steamers and Motorboats to *Naples* and *Capri*, see p. 447. — Rowing Boats for hire at the Marina Piccola: for 1 hr. 10 *L.*, for half a day 25 *L.* (with one boatman; previous arrangement essential). Attractive trips ($1^1/_2$-2 hrs. there and back) may be taken to the *Punta di Sorrento*, with the large cavern of Bagno della Regina Giovanna, and the *Grotte delle Sirene*, not far from the bathing beach of the Hotel Cocumella (p. 444).

Cabs. These fares are for one-horse cabs; add 60% for two horses; a drive of 10 km. ($6^1/_4$ M.) there and back includes 1 hr.'s waiting, a drive of 20 km. 2 hrs.' waiting. Drive in the upper part of the town 2 *L.* 50 c.; to *Sant'Agnello* (p. 444) 3 *L.*; to the *Capo di Sorrento* 5 *L.* (there and back 8 *L.*; from the Marina to the piazza 4 *L.*, to the Capo 8 *L.*); to *Massalubrense* 12 *L.* (there and back 18 *L.*); to *Sant'Agata* (p. 446) viâ Massa 25 *L.* (there and back 40 *L.*); to *Castellammare* 30 *L.*; to *Amalfi* (p. 456) 60 *L.* (there and back 80 *L.*). Cabs may often be picked up en route at cheaper rates. — Handbag 60 c., trunk 2 *L.*

Motorbuses. From the Piazza Tasso to *Massalubrense*, 7 times daily, 3 *L.*; from the Marina Piccola viâ Massalubrense to *Sant'Agata*, twice daily in 1 hr., 6 *L.* 25 c. — Motor Cars (6 seats) for hire: to Amalfi 225 *L.*, etc.

English Church Service (March and April) at the Hotel Tramontano.

Inlaid Woodwork (tarsia) and Silk Ware (Roman style) are good and cheap.

Sorrento, in dialect *Surient*, the ancient *Surrentum*, a town with 7150 inhab., an important place in the middle ages, lies amidst luxuriant lemon and orange gardens on a tufa rock about 160 ft. sheer above the sea. In winter, spring, and autumn Sorrento is visited chiefly by foreigners; in summer more by Italians for sea-bathing. The town is bounded on both sides by deep ravines. In the E. ravine, which separates the suburb from the piazza, a road descends to the *Marina Piccola*, or small harbour, where the steamers berth. The W. ravine opens into the *Marina Grande*, or large harbour, where the fishing-boats land. At the corner of the second street to the N. of the cathedral-tower is the *Sedile Dominova*, a loggia of the 15th century. The piazza (see above) has a marble statue of *Torquato Tasso* (pp. 128, 357), who was born at Sorrento in 1544. To the N.W., beyond the Piazza Sant' Antonino, is the small *Giardino Pubblico*, overlooking the sea. In the semicircular piazza between the Royal and Lorelei hotels is the pretty *Museo Correale* (open 10-4, April-Oct. 10-1 and 3-6, Sun. 10-1; adm. 3 *L.*), with paintings, local antiquities, porcelain, and furniture.

The *Road to Massa ($3^1/_2$ M.; motorbus, see above), a continuation of that from Castellammare, crosses the ravine of *La Conca* beyond the last houses of Sorrento. About 3 min. farther on the Strada Capodimonte (p. 446) ascends to the left. We skirt the *Capodimonte*, enjoying a fine retrospect, and ascend the *Capo di Sorrento*, to the end of which, the *Punta di Sorrento*, we may descend in 10-12 min. from a point near the Pension Minerva ($1^1/_2$ M.; p. 444). In about 1 hr.'s walking from Sorrento we reach

the hamlet of *Villazzano*. Below it, to the N., lie the remains of a luxurious Roman villa; above is the Telégrafo (see below). Magnificent view of Capri; on the right is the rocky islet of *Vervece*. Then (after 20-25 min.) **Massalubrense**, a small town commanded by the *Castle of Santa Maria*, to which the Via Pozzillo ascends (a boy will show the way; key of the view-tower at one of the houses, 50 c.). Boats and carriages for the return to Sorrento are generally to be had here. — The extremity of the peninsula is the *Punta di Campanella*, the *Promontorium Minervæ* of the ancients, so called from a temple erected, according to legend, by Ulysses ($1^3/_4$-2 hrs. from Massa).

The Hills above Sorrento afford splendid views, but most of the paths are steep, narrow, and viewless. A donkey may be hired for the ascent, but the walk is not unpleasant in cool weather, and the tramway is useful for the longer excursions.

The most popular point is the Deserto, a walk of $1^1/_4$-$1^1/_2$ hr. from the piazza of Sorrento. The road (cabs and motorbus, see p. 445) leads by Massalubrense, and then inland round the *Monte San Nicòla* to *Sant'Agata due Golfi* ($7^3/_4$ M. from Sorrento; Petagna, 70 beds, Jaccarino, 70 beds at 10-15, P. 30-40 *L.*, both well spoken of), a village (1280 ft.) $^1/_4$ hr. to the S.E. below the Deserto, frequented as a summer resort. — Walkers and riders from Sorrento ascend the *Strada Capodimonte* (see p. 445), a paved bridlepath. At the second bend we keep to the left (sign-post; the path to the right leads to Capodimonte). At ($^1/_4$ hr.) an image of the Madonna, where the road forks, we go straight on between the garden-walls (sign-post). Then ($^1/_4$ hr.) we turn to the left (sign-post) and ascend to (5-10 min.) *Priora*, pass through a vaulted passage to the left, cross the Largo Priora to the right in front of the church (sign-post), and follow the paved path. The red building on the hill before us, 35-40 min. from Priora, is the ***Deserto** (1492 ft.), a suppressed convent, now an orphanage under ecclesiastic management (rfmts.; a contribution to the funds is expected in any case). The roof of the building affords a charming survey of both bays and the island of Capri; in front rises the hill of San Costanzo, to the left of which is the solitary little church of Sánta Maria della Neve. — We may return by Sant' Agata and the Massa road (see above).

A similar view is offered by the hill of the **Telégrafo** (785 ft.), 1 hr. W. of Sorrento, whence a semaphore used to communicate with Capri. We may either ascend from Villazzano (see above; in 20-25 min.; through woods; boy as guide, 50 c.), or follow the Deserto route to the point where the road to Priora diverges to the left. We then go straight to (20 min.) the octroi office (Uffizio Daziario) of Massalubrense, 30 paces beyond which we enter the second gate on the right and ascend through a farmyard (20 c.) to the (6 min.) telegraph. — At the foot of the hill lies the **Valle delle Pigne**, named from a group of splendid pines, and affording a famous view of Capri. Quails are captured in large numbers here and in other parts of the peninsula of Sorrento, and in the island of Capri, in May, June, Sept., and October.

ISOLA DI CAPRI

1 : 40.000

A beautiful view of the Piano di Sorrento and the Bay of Salerno is afforded by the **Piccolo Sant' Angelo** (1460 ft.), 1½ hr. S.E. of Sorrento. The pretty route ascends from the piazza, along the E. margin of the E. ravine, and over a bridge to the left, then past *Cesarano* and *Baranica*. Here we turn to the left and are guided by a boy to the summit, where are a chapel and cross. We may then ascend a little to the S., and follow the footpath through woods to the right, at the same level, along the *Monte Tore di Sorrento*, to (1-1½ hr.) Sant' Agata (see p. 446); the latter section is particularly enjoyable in the reverse direction.

F. Capri.

Two Days. On arrival stay on board and visit the *Blue Grotto* from the steamer; devote the afternoon to the *Punta Tragara* and the *Villa of Tiberius*, and the second day to *Anacapri* and *Monte Solaro*, or to a row round the E. side of the island from the Marina Piccola. — The sea is sometimes unpleasantly rough.

From Naples viâ Sorrento to Capri by the steamers of the Compagnia Partenopea or by motorboat.

(1) Saloon Steamer (one class only; tickets taken at the office on the quay; no extra charge for embarking or landing; the porters and sailors expect gratuities for handling trunks), starting daily at 9 a.m. from the Molo Beverello (p. 397; Pl. F, 6), reaching *Sorrento* (p. 444) at 10.15-10.30, *Capri* about 11, then straight on to the Blue Grotto (p. 451; 11.30-12), and back to the landing-stage about 12.15. Starting again from Capri at 4.30 p.m. (Oct.-Jan. at 3.30), and from Sorrento at 5.30 (4.30), it reaches Naples about 6.30 (or 5.30) p.m. — Fares: from Naples to Sorrento 20 *L.*, to Capri 25 *L.*, including the excursion to the Blue Grotto (p. 444) 34 *L.* (the government entrance-fee of 10 *L.* and the charge of 3½ *L.* for the small boats entering the cave are extra); from Sorrento to Capri 17 *L.*; return-tickets from Naples to Sorrento 32 *L.*, from Naples to Capri 42 *L.*, including the Blue Grotto 50 *L.* (entrance-fee and small boat extra; see above).

(2) Mail Steamer (viâ *Vico Equense*, *Seiano*, *Meta*, *Piano di Sorrento*, *Sorrento*, and *Massa;* embarkation or landing fee 40 c.) from the Molo Beverello (see above) daily at 3 in winter, at 3.30 or 4 in spring, summer, and autumn; returning from Capri at 7, 6.30, or 6 a.m. (to Sorrento 2, to Capri 2¼ hrs.). Tickets at the office on the quay. Fares (excluding the stamp duty of 35 c.): Naples-Capri, 1st class 7 *L.* 20 c., 3rd class 3 *L.* 60 c. (return-ticket 12 *L.* 50 c., 5 *L.*); Naples-Sorrento 5 *L.* 75, 3 *L.* 90 c., Sorrento-Capri 3 *L.* 35, 1 *L.* 65 c.

(3) Mail Steamer to *Salerno* twice weekly from the Molo Beverello (see above): viâ *Sorrento* to *Capri* (2 hrs.), then viâ *Positano* and *Praiano* to *Amalfi* (2 hrs.); thence on the following day viâ *Minori* and *Maiori* to Salerno (1¼ hr.). Fares from Capri to Amalfi (excluding the stamp duty of 35 c.): 1st class 8 *L.* 60 c., 3rd class 4 *L.* 30 c.

(4) Motorboats of the Compagnia Capri Espresso from the Immacolatella Vecchia (Pl. G, 5) on week-days at 9.15 a.m. direct in 1 hr. (returning from Capri at 5 p.m.; fare 20 *L.*, there and back 35 *L.*) and at 4 p.m. in 1½ hr. (returning at 7.45 a.m.; fares 8 and 3 *L.*). — Extra service at 8.45 a.m., arriving at Sorrento at 10, Capri at 11, with an excursion to the Blue Grotto in favourable weather, returning from Capri at 4, Sorrento at 4.50. Fares: Naples-Sorrento or Sorrento-Capri 3 *L.*, Naples-Capri 5 *L.*, including the Blue Grotto 7 *L.* (extras, 13½ *L.*, see above).

Luggage from the pier to the funicular 50 c. for 10 kg., 1 *L.* for 10-50 kg.; to the hotels at the Marina 1½ *L.*, 4 *L.*; to the hotels up in the town 1 *L.* 50, 5 *L.* 30 c.; to places outside the town 2 *L.* 50, 7 *L.* 30 c. Somewhat higher charges are made for luggage conveyed from the Marina Piccola.

The **Isle of Capri**, the ancient *Capreæ* ('goat island'), was a favourite residence of the emperors Augustus and Tiberius. The latter lived here almost uninterruptedly from A.D. 27 till his death

ten years later, and erected twelve villas. It is a rocky island of oblong form, 4 sq. M. in area. Its picturesque outline is one of the characteristic features in the view of the Bay of Naples. The highest point is the Monte Solaro (p. 451). The island has about 7500 inhab. and the two small towns of *Capri* and *Anacapri*. Fruit, olives, and excellent wines abound. The indigenous flora comprises 800 species. The natives, however, derive their chief income from the yearly influx of visitors. Drinking-water is scarce and of doubtful quality.

From the *Marina Grande*, on the N. side of the island, where there are several hotels (see below) and fishermen's houses, two roads (besides the funicular, see below) ascend to the town: to the right (W.) the shadeless carriage-road, $1^3/_4$ M. long, ascending in windings, past the old church of *San Costanzo*, the patron saint of the island (popular festival on May 14th); to the left (E.) the steep Strada Campo di Pisco, partly by steps (20-30 min.), which begins near the landing-stage, to the E. of the funicular, and ascends between vineyard walls. — From the *Marina Piccola*, on the S. side of the island, a carriage-road, constructed in 1904, also leads up to ($1^1/_2$ M.) the town, in long windings which the old path ascending in steps cuts off.

Capri. — Town Plan, see p. 452. — From the *Marina Grande* (see above) a funicular ascends to the town every half-hour from 10 a.m. to 5 p.m., 2 *L.*, Sun. 2 *L.* 40 c.; hourly at other times, 1 *L.* 50, 2nd class 1 *L.* 40, Sun. 1 *L.* 90, 1 *L.* 70 c.; luggage free up to 10 kg., then 1 *L.* 30 c. for 10-50 kg. — When a strong N. or N.E. wind is blowing the steamers anchor at the *Marina Piccola* (see above; boats dearer). Cabs, see below.

Hotels (often full in spring, when the service is not always above criticism; rooms should be booked in advance, but see p. xix). On the Marina Grande: *Royal* (Pl. a), at the landing-stage, 24 beds; *Bellevue & Trois-Rois* (Pl. b), to the W., 20 beds at 9-11, B. 4, L. 12, D. 16, P. 30-40 *L.*, well spoken of; a little higher up, near the first bend in the road, *Grotte Bleue* (Pl. c), 30 beds at 12-14, B. 5, L. 16, D. 18, P. 40-45 *L.*, good, *Bristol* (Pl. d), 18 beds, and *Suisse* or *Schweizerhof* (Pl. e), 20 beds at 8-10, B. 5, L. 12, D. 15, P. 30-35 *L.*, good; a little higher up, *Il Parco*, new, 30 beds. — High up, in or near the town of Capri: *Quisisana & Grand* (Pl. h), to the S. of the town (see p. 449), with dépendances, first-class, 145 beds from 25, B. 6, L. 20-25, D. 30, P. from 70 *L.*; *Tiberio Palace* (Pl. m; open-March-May), to the E. of the town, in the Via Tiberio, with central heating and garden, good, 60 R. (all facing S.) at 28-36, P. from 55 *L.*; *Splendid* (Pl. r), outside the town, to the E., in the Via Sopramonte, with central heating, 30 beds at 10-15, B. 5, L. 14, D. 18, P. 35-40 *L.*, good; *Capri* (Pl. f), outside the town, to the W., with restaurant, view-terrace, and central heating, good, 30 beds at 15-25, B. 5, L. 18, D. 22, P. 40-55 *L.*; *La Palma* (Pl. g), Via Vittorio Emanuele Terzo, with garden, 60 beds at 20-30, B. 5, L. 16, D. 20, P. 45-65 *L.*; *Pagano-Vittoria & Pensione Germania* (Pl. p), 55 beds at 15-25, B. 5, L. 15, D. 18, P. 30-45 *L.*, good; *Manfredi Pagano* (Pl. o), to the W. of the Quisisana, good, 40 beds; *International* (Pl. n), with its main entrance behind La Palma (see above), 50 beds at 10-18, B. 5, L. 15, D. 18, B. 35-40 *L.*, good; *Gaudeamus*, Via Fuorlovado, 50 yds. N.E. of the piazza, 24 beds at 14-15, P. 35-40 *L.*, well spoken of.

Pensions (mostly well spoken of). *Londres* (Pl. q), Via Valentino, to the S.W. of the Quisisana, 22 beds; *Windsor* (Pl. s), on the upper fringe of the town, 30 beds, P. 30 *L.*; *Hesperia*, Via Sopramonte, 20 beds, P. 30-45 *L.*; *Faraglioni* (Pl. k), 20 beds, P. 35-45 *L.*, *Regina* (Pl. t), with restaurant, 30 beds, P. 35-50 *L.*, both in the Via Tragara; *Weber*, at the Marina Piccola.

Restaurants at the hotels. Also, *Hiddigeigei*, see below; *Miramare*, 3 min. W. of the piazza, on the high-road, with view-terrace. — Café: *Hiddigeigei* (Pl. v), near the piazza.

Post Office, N. side of the piazza. — Inquiry Office. *Pro Capri*, between the piazza and the Café Hiddigeigei. — Bank: *Astarita.*

Sea-bathing at both Marinas. — Physicians. *Dr. Pemberton* and *Dr. V. Cuomo.* — Chemists opposite the Hotel La Palma and in the piazza.

Cabs (previous arrangement necessary). One-horse, for 1-3 pers. from either Marina to the piazza (not to the hotels) or vice versa 6 *L.* (there and back 11 *L.*); from the Marina Grande to Anacapri 12 *L.* (there and back 18 *L.*); from the Marina Grande to the Marina Piccola 13 *L.* From the town of Capri to Anacapri (8 *L.*, there and back 14 *L.*) and to the Marina 20 *L.* Handbag 40-80 c., trunk 1 *L.*-1 *L.* 40 c. At night 50-100% extra.

Horse or Donkey from the piazza to the Villa di Tiberio and back 20 *L.*; up the Solaro 25 *L.* — Boats to the steamers 60 c.-1 *L.*; to the Blue Grotto, see p. 451; for the 'giro', or tour of the island (not recommended with less than four boatmen) a previous arrangement is advisable.

English Church (*All Saints;* Pl. 'Chiesa Inglese'): services from Oct. to Low Sunday. — Comp. 'The Book of Capri', by *Harold E. Trower* (2nd edition; Naples 1924).

Capri (450 ft.), a little town with 4450 inhab., lies on the saddle which connects the E. heights of the island (Lo Capo) with the Western (Monte Solaro), and between two lower hills, *San Michele* and *Castiglione*, the latter crowned with the remains of a mediæval castle. The centre of traffic is the small Piazza Umberto Primo, 6 min. S.E. of the junction of the roads from the Marina Grande, the Marina Piccola, and Anacapri.

From the piazza we proceed S.E. past the steps of the church of Santo Stefano and through a vaulted passage; then descend to the right, past the Hotel Palma; after 200 paces we reach the Hotel Quisisana, in front of which the Via Tragara (Via Camerelle a Punta Tragara; see below) diverges to the left. About 130 paces farther on we reach the **Via Krupp* (now officially the Strada Cesare Augusto), on the right, a footpath commanding beautiful views and constructed at the expense of Friedrich Krupp, the steel-manufacturer of Essen (d. 1902). It gradually descends, passing above the *Certosa*, a former Carthusian monastery, and then past public gardens (Giardino d'Augusto) with beautiful views from the rocks. Farther on it winds round the steep slopes of the Castiglione and finally joins the road (see p. 448) 10 min. above the Marina Piccola. — The Via Tragara, a fairly level road diverging to the E. in front of the Hotel Quisisana, ascends slightly to the left after 4 min. and ends at the (10 min. more) **Punta Tragára* (café), the S.E. promontory of the island, commanding a picturesque view of the *Faraglioni* rocks rising sheer from the sea, and of the S. coast.

Those who have time for a longer excursion may combine the Punta Tragara with the Arco Naturale (see p. 450; the walk in the reverse direction is also recommended). Opposite the Tragara café we descend the path and walk along the slope, with views of the *Monacone* rock and the *Polyphemus* cliff; the path then undulates round the hill of the *Semáforo* (895 ft.), and, by the gorge descending on the N. of that hill towards the sea, turns inland, and in 50 min., at a group of houses, reaches the route to the Arco Naturale.

To the Villa of Tiberius on *Lo Capo*, the N.E. headland of Capri, is a walk of $^3/_4$ hr., a more picturesque excursion than the Blue Grotto. From the N.E. corner of the piazza we pass through the archway and follow the Via Fuorlovado, the narrow main street, and its continuation, the Corso Tiberio, which finally ascends steeply to (8 min.) a corner-house with marble tablets indicating the way: to the right, the 'Via Matermania' (see below); straight on, the 'Via Tiberio'. We follow the latter, past the little church of *Santa Croce*, at the foot of the San Michele hill (p. 449), continue to ascend slightly, and finally turn to the right, skirting the slope. The bridle-path turns sharp to the right, and immediately afterwards leaves on the left a path leading to some gardens. A few minutes below the last hill is the 'Salto di Tiberio', where the tyrant is said to have hurled his victims into the sea, from a rock 975 ft. high. On the right is the basement of an ancient lighthouse *(Fanale Antico)*, with a fine view. After a slight ascent we reach the extensive ruins of the ***Villa di Tiberio** (pronounced *Timberio* by the natives). At the top of the hill (1115 ft.) is the chapel of *Santa Maria del Soccorso*, with a gilded statue of the Madonna. Glorious panorama of the island and the blue sea on both sides of the peninsula of Sorrento, finest by evening light.

On the way back, 20 min. from the Salto di Tiberio, we take the route marked 'Via Matermania' on the house with the marble tablets, and follow the telegraph-wires, past gardens and isolated houses, to (8 min.) a group of houses at the head of a gorge, where our path is joined by that from the Punta Tragara (p. 449). To the left in this valley, 8 min. farther on, the path finally ascending in steps, rises the ***Arco Naturale**, a grand natural archway in the rock. — We may now retrace our steps for 5 min., then descend to the left (sign-post; 160 steps), to the *Grotta di Mitromania*. This cavern contains what are probably the remains of a Mithræum (p. 381).

From Capri to Anacapri (a drive of $^1/_2$ hr.; 40-50 min. walk) the picturesque road ascends in long windings, with beautiful views. Above rise the ruins of the *Castello di Barbarossa* (1331 ft.), named after a pirate who destroyed it in 1544. Where the road turns S.W. near the Villa Astarita (978 ft.), we enjoy a superb *View of the bays of Naples and Salerno.

Anacapri. — Hotels. *Eden-Paradiso* (Pl. P), in the piazza, near the church, with shady garden, 50 beds at 15-20, B. 6, L. 18, D. 20, P. 35-50 *L.*, *Bella Vista* (Pl. BV), outside the town, to the N., with restaurant, 20 beds at 10-12, B. 5, L. 13, D. 16, P. 30-40 *L.*, *Pensione Casa Timberina*, near the church, 30 beds at 8-10, B. 4, L. 10, D. 12, P. 25-35 *L.*, all three good. — *Pensione Cesare Augusto*, with restaurant, opposite the Villa Astarita; *Ristorante Mariantonia*, beyond the Paradiso.

Anacapri (938 ft.), now incorporated with the town of Capri, with 2200 inhab., is scattered over the W. slope of the plateau and invites to a prolonged stay. The houses have an almost Oriental character. Adjacent is the pleasant village of *Caprile*. A pretty walk may be taken to the *Migliara*, a view-point on the S. verge of the plateau, 1-1$^1/_2$ hr. there and back.

Ascent of Monte Solaro (1 hr. from Anacapri; donkey from Capri, see p. 449). Coming from Capri, we leave the road just beyond the garden-wall of the Villa Astarita (p. 450), and follow the lane to the left (sign-post) to the (170 paces) Villa Sohn-Rethel. (Here, on the right, comes a lane from the little triangular piazza on the E. side of Anacapri, 220 paces.) We turn to the left, skirt the wall of the Villa Giulia for 30 paces, and ascend to the right to a path on the hillside. We ascend this path to the right (S.), partly over debris, partly by built steps, to (½ hr.) a saddle known as Crocella, with a shrine of the Madonna (left), and thence to the right viâ the ridge to the (15-20 min.) summit. The ***Monte Solaro** (1918 ft.), which rises abruptly from the sea on the S. side, and is crowned with a ruined castle, commands a superb view of the bays of Naples and Salerno; to the E. rises the chain of the Apennines, bounding the Campanian plain in a great crescent, from Terracina on the N. to the hills of Calabria on the S.: while at our feet lie Capri itself and the peninsula of Sorrento. — The former hermitage of *Santa Maria Citrella* (1621 ft.), to the E. of the summit, 7-8 min. from the shrine of the Madonna (see above), commands a picturesque view of the island but is open only from Sat. evening till Sun evening.

To the Blue Grotto. — This excursion, from the Marina Grande at Capri and back, takes about ¾ hr. by steamer (p. 447), or 1¾-2 hrs. by rowing boat. The grotto itself can only be entered by small skiffs holding three persons (unpleasant in rough weather, and impossible in a strong N. or W. wind). Steamer and motor-boat rates for the excursion to the grotto, see p. 447. The rowing-boat tariff is posted up at the Marina: from the 'Banchina di Capri' (Marina Grande) and back, 1 pers. 9, 2 pers. 14 *L.*, 3 pers. 17 *L.*, each extra pers. 6 *L.*; this does not include the government fee and the charge for the skiff (see below), into which we must change from the rowing-boat. The stay in the grotto is limited to ¼ hr., for each ¼ hr. more a supplementary fee is charged. — The tariff from the Marina Piccola (3 hrs. there and back) is correspondingly higher: 14, 21, 27, 8 *L.*

The row from the Marina Grande to the Blue Grotto (2 M.; in about ¾ hr.), along the base of the precipitous rocky shore, is very beautiful in fine weather, and the surface of the water is gay with jelly-fish. On the way we pass ruined walls, which are said to have once belonged to the baths of Tiberius (Bagni di Tiberio). The ***Blue Grotto** *(Grotta Azzurra)* is a cavern eroded by the breakers in prehistoric times, but owing to a subsidence of the land is now more than half filled with water. The entrance is scarcely 3 ft. high, allowing access to small skiffs only (see above; passengers have to stoop). The interior is 59 yds. long, 32 yds. broad, and 39 ft. high. The wonderful blue colour arises from the fact that the light penetrates through the medium of the water. The effect is therefore most striking in bright summer weather about midday. Objects in the water assume a silvery appearance. A boy offers to bathe to show this effect (for which he receives a few lire as gratuity), but the visitor's own hand or arm may serve the purpose. About the

middle of the grotto are the remains of steps, leading to a passage of the time of Tiberius, now filled up. The lowest step is now 19 ft. under water, pointing to a great subsidence in historic times.

The Blue Grotto is the most famous of the caves in the rocky shores of Capri, but others are also worth visiting. The GIRO, or VOYAGE ROUND THE ISLAND (p. 449), takes 3-4 hrs. (boats, see p. 449). Steering E. from the Marina Grande, we first come to the large *Grotta del Bove Marino;* then, beyond Lo Capo, the *Grotta Bianca*, with its stalactites. Above this grotto, about 100 ft. above the sea, is the *Grotta Maravigliosa*, discovered in 1902, also with stalactites. The finest part of the trip is near the *Faraglioni* (p. 449); the central rock is pierced by a huge archway, through which the boat passes, not visible from the land. We pass the Marina Piccola (p. 448), and in 25 min. more reach the *Grotta Verde*, at the base of Monte Solaro, of a beautiful emerald-green, the finest cave in the island after the Blue Grotto (best light 10-11 a.m.; not accessible in a S. wind). The curious *Grotta Rossa*, close by, is seen at its best about midday. The voyage hence round Anacapri to the Blue Grotto is less attractive, but the latter, if not yet seen, forms a fitting close to the excursion. (In this case a skiff for the grotto should be ordered before starting.)

G. The Bay of Salerno. Pæstum. Amalfi.

The BAY OF SALERNO is bounded by mountains on the N. side only. Here are situated the towns of *Salerno* and *Amalfi*, important places in mediæval annals, with a few lingering memorials of their former greatness. Farther S. the coast is flat and monotonous, but in the wilderness of *Pæstum* the traveller will be profoundly impressed with several of the noblest existing monuments of Greek architecture, eclipsing even the Roman Forum.

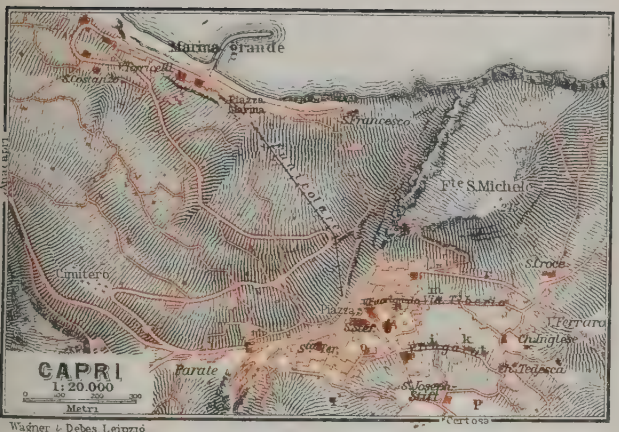
ITINERARY (best combined with the preceding routes, pp. 443, 447). 1st Day: Train from Naples or from *Cava dei Tirreni* (good night-quarters) to *Pæstum;* in the evening to *Salerno* and back to Cava (or to Amalfi, if rooms have been engaged there; motorbus from Vietri to Amalfi, see p. 456). 2nd Day: *Amalfi* and *Ravello*. 3rd Day: *Sorrento*. 4th Day: About noon to *Capri*. 5th Day: Return to Naples.

RAILWAY from Naples to *Cava dei Tirreni*, 28 M. in 1¼-2 hrs. (22 *L.*, 15 *L.* 10, 9 *L.* 20 c.; by slow train); to *Salerno*, 34 M. in 1½-2¼ hrs. (26 *L.* 50, 17 *L.* 80, 10 *L.* 80 c.; passengers for Amalfi alight at Vietri); to *Battipaglia*, 43½ M. in 2-3 hrs.; to *Pæstum*, 59 M. in 3-5 hrs. (express to Battipaglia only; 44 *L.* 50, 30 *L.* 50 c., 18 *L.*). — Fares from Cava dei Tirreni to Pæstum 24 *L.*, 16 *L.* 40, 9 *L.* 90 c.; from Salerno to Pæstum 19 *L.* 60, 13 *L.* 40, 8 *L.* 20 c.

The TRAMWAY from Valle di Pompei to Cava, Vietri, and Salerno (see p. 453) follows the high-road, parallel with the railway. — A motor road from Naples viâ Agerola (p. 443) to Amalfi and Salerno was begun in 1925 (comp. p. 26).

From Naples to (15 M.) *Pompeii*, see pp. 428, 429. — 15½ M. *Valle di Pompei* (hotels, see p. 429) has sprung up around the pilgrimage-church of *Santa Maria del Rosario*. — We follow the fertile valley of the *Sarno*. — 17 M. *Scafati*, 19½ M. *Angri*, both industrial places. In this vicinity, in 553, the Byzantine general Narses defeated Teia, the last king of the Ostrogoths. — The country becomes more mountainous. — 22 M. *Pagani*.

23 M. *Nocéra de' Pagani* or *Inferiore*, a busy manufacturing town (22,600 inhab.), near the ancient *Nuceria Alfaterna*. To the



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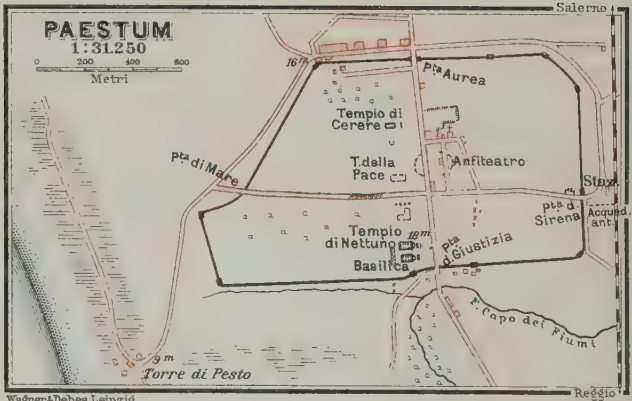
Napoli
Staz.e
Staz.e
Staz.e Cadola
S.Lorenzo
PAGANI
NOCERA INF.
Vescovado
Cerzeto
Pareti
ANGRI
Cocozzano
Torlora
Marciano
Cappomazza
Monteoliveto
Sperritare
S.Egidio del M.te Albino
Orlando
Mas.a del Casone
S.Mat.o Monte
M.te di Chiusano
880
P.de dei Pareti
Cat.o Monte
Pugno
Il Torricchio
Corbara
Tylese
M.S.Angelo
1130
M.te Caprile
Mas.a Pisacane
C.Russo
C.Calavricito
Capo di Guardia
Capetignano
Campinola
Girace
Corsano
Imperato
C.Vaccaro
Monte
Cesarano
Castello
Ponte Cainato
Rosignano
P.S.Agnese
M.te Cerreto
1315
Vigline
Polvica
T r a m o n t i
Paterno
C.di Caprile
P.Faita
C.S.Pietro
C.S.Caterina
C.Pienero
C.Stella
M.te S.Raino
Paterno S.Elia
C.Novello
C.Vitulano
S.Angelo
C.te della Foresta
Marito
Pontepriamo
C.te Arquafredda
1204
S.Fontanelle
Il Monte
M.te Mandrino
S.M.delle Grazie
S.Caterina
Cambardella
C.te S.Angelo
Scala
Campidoglio
Cetto
Minori
MAIORI
P.del Monaco
1152
Manuto
Marmorata
C.te Cucumano
1033
Lucabello
Pogerola
Rivolo
Villa Proto
Castiglione
Atrani
Castello
Maiello
Pastena
AMALFI
T.e d'Amalfi
S.Lazzaro
Lone
Vettica min.re
Avvere
Reitra
Conca Marina
S.Pancrazio
Capo di Conca
G O L F

Mercato S.Severino
Nocera sup.
Capo Stabiano
C.le forche
Sanguigna
Pintessano
S.Lucia
P.S.Antonio
Capriglia
Acquamela
Monticello
P. Coculo
Pellezzano
Penniti
Cello
Le Caselle
Capria
Coloreti
S.Martino
La Scorza d'Oole
Colpena
Vallone
P. Arenella
Coperchia
Cdel Pozzo
C. Ruvena
Pregiato
Largo della Rice
Pagliarola
Capezzano
Le Cappelle
S.Pietro a Siepi
Le Creste
Lo Castello
Stazione
R. Telegrapho
C. Annunziata
S.Giovanni
La Stampera
CAVA
DEI TIRRENI
Costapiana
C. Porito
Waterno
S.Arcangelo
S. Cuoio
C. Oliveto
Dupine
Ponte della Fratta
Cimitero di Salerno
Costa
Cenatiello
S. Quaranta
Monaco
La Crocella
Cenatiello
Fontanelle
Foritella
Corpo di Cava
S. Cesario
Alessio
Castello
Carmine
Torre Vecchia
Arcivitata della Cava
Vadovani
Molina
SALERNO
Mazzo della Signora
Jaconti
Dragone
M.S.Liberatore
Castello Nuovo
Stazione
Benincasa
Porto di Salerno
VIETRI
Albori
Torre Crestarella
Raito
Marina di Vietri
I due Fratelli
T.e di mano d'Albore
M.te Falerio
Punta e Lanterna di Fuonte
Fuonte
Cetara
Delegazione di Porto
Rovine di Sovarano
T.e diruta e Punta d'Erchie
Capo Tumolo
Torre diruta
Lanterna
CONTORNI
DI
SALERNO ED AMALFI.
Scala di 1 : 100.000
Chilometri.
Abbreviazioni: C. Casa, M.te Monte, P. Punta, P.co Pizzo, S. Santa, T.e Torre, V. Vallone.
Geograph. Anstalt von Wagner & Debes Leipzig



Wagner & Debes, Leipzig.

left, above a large Capuchin convent, is the ruined *Castello in Parco*. — Short of (25 M.) *Nocera Superiore*, on the right, lies the ancient round church of Santa Maria Maggiore, probably dating from the 4th century. — The line ascends.

28 M. **Cava dei Tirreni.** — Hotels. **Londres*, 7 min. N.W. of the station (comp. the map), 75 beds at 15-25, B. 6, L. 20, D. 25, P. 45-60 *L.*; *Moderno*, near the station, 30 beds at 8-10, P. 25-30 *L.* — Cabs (same charges as from Salerno) and Motorbus (from Vietri) to Amalfi, see p. 456. — Tramway to Salerno, see below.

Cava dei Tirreni (643 ft.), prettily situated among green hills, with many villages around and pleasant walks, is a favourite resort of foreigners in spring and autumn and of the Neapolitans in summer. The town (22,500 inhab., including suburbs) consists mainly of a street $^3/_4$ M. long, flanked with arcades.

Excursion to Corpo di Cava, $^3/_4$-1 hr. S.W. (carriage there and back for two persons 11 *L.*, including stay of $^1/_2$ hr.). Leaving the piazza of Cava dei Tirreni, we skirt the public gardens to the W. and take the road opposite the rear (W.) gate. Passing (r.) a little church, we ascend, past the red tobacco factory, to ($^1/_4$ hr.) the church and houses of *Sant' Arcangelo*. Here we leave the Passiano road on the right and follow that to the left, which descends to the little church in a ravine, and ascends on the other side. At the top we take the steep road to the right (Via Dr. F. della Corte) and in 20-25 min. come to the church of *Pietrasanta* (17th cent.), whence we have a fine view of Cava dei Tirreni and of the Bay of Salerno. Our road is soon joined by another on the left. The road then divides; that to the right leads to the village of *Corpo di Cava* (1247 ft.; two rustic inns); that to the left crosses (5 min.) the viaduct to the Benedictine abbey of **La Trinità della Cava**, founded in 1011, and now, like that of Monte Cassino (p. 386), used as a boys' school. The present buildings date from the end of the 18th century. Adm. daily, 9-12 and 3.30 (May-Sept. 4.30)-dusk, except on high festivals (donation expected). Visitors are shown the church (containing marble mosaic altars with tombs of the early abbots and a marble pulpit of the 12th cent.), the archives, the small Pinacoteca, and several portions of the ancient abbey (cloisters, chapels with frescoes).

The train soon comes in sight of the Bay of Salerno.

30$^1/_2$ M. *Vietri sul Mare*, prettily situated, with 7750 inhabitants. Tramway, see below; road and motorbus to Amalfi, see p. 456.

The railway descends very rapidly, supported by galleries, and passing through four tunnels, the last under the castle-hill of Salerno.

34 M. **Salerno.** — The Railway Station lies at the far E. end of the town: one-horse cab 3 *L.*, at night 4 *L.* — Tramway from the station to the theatre every 10 min.; thence to Valle di Pompei viâ Vietri and Cava dei Tirreni every $^1/_2$ hr.

Hotels. *Diana*, Corso Garibaldi 261, 100 beds at 9-20, B. 5, L. 15, D. 22, P. 45-60 *L.*; *Savoia*, Corso Vittorio Emanuele 6, 39 beds; *Inghilterra*, *Milano*, both in the Corso Garibaldi. — Restaurants. *Santa Lucia*, *Regina Margherita*, both in the Corso Garibaldi, near the public gardens.

The Steamers to Amalfi and Capri (p. 447) berth to the S. of the theatre. — Motorbus to Vietri and Amalfi, see p. 456.

Salerno, the ancient *Salernum*, a town of 41,800 inhab. and the seat of an archbishop, was an important place in the 9-15th cent. and was famed for its medical school, once the greatest in Europe.

It lies picturesquely on the hillside at the N. angle of the bay, and is bounded on the E. by fertile plains.

Skirting the sea is the *Corso Garibaldi,* over 1 M. long. At its W. end near the harbour (generally deserted) are the *Theatre* and the *Giardino Pubblico,* with a monument of *Carlo Pisacane,* Duke of San Giovanni, a Genoese who perished in the attempted revolution of 1857. The large building 7 min. E. is the *Prefettura;* on the left of it, a lane leads to the cathedral, passing the churches of *Sant'Agostino* (r.) and *San Giorgio* (l.; farther on). Both churches (in Sant' Agostino, 2nd altar on the left; in San Giorgio, 2nd altar on the right) contain paintings by Andrea (Sabbatini) da Salerno (1480-1545), a pupil of Raphael.

The **Cattedrale San Matteo,** erected c. 1070 by Robert Guiscard, was badly restored in 1768 but is still worthy of a visit.

The steps ascend to an Atrium, enclosed by twenty-eight antique columns from Pæstum. Along the walls are ranged fourteen ancient sarcophagi, which were again used by the Normans. The bronze doors, like those at Atrani and Amalfi, were executed at Constantinople (1099).

Interior. In the nave, above the entrance, is a large mosaic of St. Matthew, of the Norman period. The nave contains two ambones or reading-desks, with Cosmato decoration. — The choir contains a pavement and screens with mosaics of the Norman period; in front of the high altar are two columns of verde antico. In the chapel to the right of the high altar is the tomb of Pope Gregory VII. (Hildebrand), who died here in 1085, having followed Robert Guiscard to Salerno after the sack of Rome by the Emperor Henry IV. (monument restored in 1578; statue and frescoes modern). Adjacent on the left is the monument of Archbishop Carafa (d. 1668), with an antique sarcophagus relief. — From the steps in the right aisle we descend past an ancient relief of a ship unloading to the richly decorated Crypt, containing the relics of St. Matthew, brought from the East in 930.

On the hill (900 ft.) are the ruins of the Lombard *Castle,* captured by Robert Guiscard. The view repays the ascent. From the cathedral we follow the Via Tribunale, then ascend to the left of the Carcere Cappuccini (prison); farther up the path becomes steep; at the top, $^3/_4$ hr., is a cottage (50 c.).

As the train proceeds we have a view of Capri (r.) and the mountains (l.). — 39$^1/_2$ M. *Pontecagnano;* 44 M. *Montecorvino.*

45$^1/_2$ M. *Battipaglia* (buffet). The train goes on to Eboli, Metaponto, and Brindisi (see Baedeker's 'Southern Italy'), and passengers for Pæstum change here.

Railway to Pæstum. — 49$^1/_2$ M. *San Nicòla Varco.* We cross the rushing *Sele,* the *Silarus* of antiquity. — 54$^1/_2$ M. *Albanella;* 57 M. *Capaccio.*

59 M. **Pæstum.** — Plan, see p. 453. — Most travellers will find the 3-4 hrs. between the arrival of the train from Naples and the departure of the next amply sufficient for their visit to the temples. Admission to the temples on week-days 10 *L.*, Sun. free (ticket-office at the temple of Neptune; visitors introducing cameras into the ruins are charged 2 *L.*). — In the season there is a buffet at the station (open at midday); at other times provisions should be brought; no eatables are to be had at the osteria at the cross-roads near the entrance to the temples.

Pæstum, Italian *Pesto*, the ancient Greek *Poseidonia* ('City of Neptune'), was founded by Greeks from Sybaris about 600 B.C. In the 4th cent. it fell under the sway of the Lucanians, and in 273 it became a Roman colony. But by the time of Augustus the town had become notorious for its swamp fever, attributed to the 'bad air' (mal'aria). It was gradually deserted, and then forgotten for centuries. Efforts are now being made to drain the surrounding marshes. The temples date from the golden age of Greek architecture, and in beauty and preservation are second only to those at Athens.

We enter the ancient town, enclosed by massive walls 3 M. in circuit, by the *Porta della Sirena*, immediately to the W. of the station, and in 8 min. reach the high-road, which crosses the town from N. to S. We here obtain a striking view of the ruins: to the left, the temple of Neptune and the Basilica; to the right, a little farther off, the temple of Ceres.

The ****Temple of Neptune**, a noble example of the pure and severe architecture of the 5th cent. B.C., measuring 197 by 79½ ft., and standing on a basis rising in three steps, has at each end six massive fluted Doric columns, and on each side twelve (or, including the corner-columns, fourteen): in all, thirty-six well-preserved columns 28 ft. high, 6¾ ft. in diameter at the base, and 4¾ ft. at the top. Within the raised cella are two rows of seven columns (each about 3¼ ft. in diameter), with a second row of smaller columns above, supporting the roof, of which five on the S. side and three on the N. are still standing. The stone is a kind of travertine, mellowed to a beautiful yellow tint by age. Defects in the stone were formerly hidden by a coat of stucco, of which traces are visible at the S.E. angle. The blocks were secured by leaden braces, still partly extant. The proportions of the simple, massive, and gracefully tapering columns, whether viewed from far or near, produce a strikingly beautiful effect. — On the ground in front of the E. façade is the termination of an older oval building, and about 10 yds. to the E. are the remains of the sacrificial altar belonging to the temple.

Close by, to the S., rises the second temple, groundlessly called the ***Basilica.** The pronounced entasis (swelling or convexity) of the shafts and the archaic bulging form of the capitals refer this building to the 6th cent. B.C. It is 179 ft. long and 80½ ft. wide and has fifty exterior columns (nine at each end, eighteen at each side; comp. above), each of which is 21 ft. high, 4¾ ft. in diameter at the base, and 3 ft. at the top. A row of columns in the centre divided the temple lengthwise into two halves. The E. façade is adjoined by one crescent-shaped and two small square out-buildings, perhaps the remains of an earlier oval temple with its two altars (comp. above). About 30 yds. to the E. is the large

sacrificial altar. — About 33 yds. to the W. of the temples is the ancient Greek high-road, partly excavated, which ran from N. to S.

Farther N. rises the ***Temple of Ceres** (or of *Vesta* according to others), 106 by 46 ft., with six very tapering columns at each end and thirteen on each side, 4 ft. in diameter below, $2^3/_4$ ft. at the top. This temple, probably of later date than the others, is another fine example of the simple and majestic Greek style.

The fragments of Roman buildings are unimportant. Outside the N. gate (Porta Aurea) was a street of tombs, the yield of which is in the Naples Museum.

A good general view of the temples is obtained from the town walls, near the S. gate or *Porta della Giustizia*. A walk may be taken along the top of the wall, past the S.E. tower, to the well-built *Porta della Sirena*, near the station, but it is fatiguing and not very interesting.

Continuation of the railway to *Reggio*, see Baedeker's 'Southern Italy'.

From Salerno to Sorrento viâ Amalfi. — From Vietri (station: p. 453) to *Amalfi*, motorbus twice or thrice daily in $1^3/_4$ hr. (7 *L.* 90 c.); one-horse carriage 35, two-horse 50, landau 80 *L.*, in $2-2^1/_2$ hrs.; from Salerno or Cava, one-horse carriage 40-50, two-horse 60, landau 90 *L.*, in $2^1/_2$-3 hrs. The road is not recommended to walkers on account of the dust. — From Amalfi to *Sorrento*, one-horse carriage 65, two-horse 80, landau 120 *L.*, in $4-4^1/_2$ hrs.; motorbus as far as the tram-station at *Meta* (p. 444), once daily in 2 hrs. (11 *L.* 75 c.).

Steamer from Salerno to *Amalfi* (daily; 4 *L.* 10, 2 *L.* 5 c.), and on to Capri, see p. 447.

The *High Road from Salerno to Amalfi viâ Vietri (15 M.), almost unsurpassed for magnificent scenery, is nearly all the way hewn in the cliffs or carried over ravines by viaducts. It passes *Vietri* (p. 453), the fishing village of *Cetara*, and the little towns of *Maiori* (Ristorante Proto) and *Minori*. The watch-towers were erected in the 16th cent. as refuges from pirates. *Atrani*, with its picturesque alleys, the last village before Amalfi ($^1/_2$ M.), is separated from it by a lofty headland crowned with the ruined castle of *Pontone*. The old church of Atrani has bronze doors of Byzantine workmanship (1087; comp. p. 457).

Amalfi. — Hotels (nearly all with gardens; often full in the season; rooms should be secured in advance). **Cappuccini-Convento*, in the old Capuchin convent (with a famous view-terrace, see p. 457), to the W. high above the town (193 steps), 60 beds at 22-27, B. 6, L. or D. $22^1/_2$, P. 50-60 *L.*; **Luna*, in the old Antonian convent (80 steps; memorial tablet to Ibsen), with picturesque cloisters, at the E. end of the town, 40 beds at 15, B. 5, L. 15, D. 20, P. 35 *L.*; *Marine-Rivière*, to the E. on the sea, 40 beds at 12, B. 5, L. 15, D. 18, P. 35-40 *L.*, plain but good; **Santa Caterina*, 10 min. to the W. of the town, below the road, 50 beds from 16, B. 5, L. 22, D. 27, P. from 35 *L.*; *Hôtel d'Italie & Pension Suisse*, on the sea, 20 beds at 10-15, B. 5, L. 12, D. 16, P. 30-35 *L.*, plain but well spoken of.

Cabs, motorbuses (to Vietri and Meta), and steamers, see above and p. 447; the ticket-office for the steamers is in the middle of the Marina.

Amalfi, a small seaport with 5800 inhab., is magnificently situated at the mouth of a deep ravine. For many years it has been visited by foreigners (particularly the English) in spring and autumn, and by Italians for sea-bathing in summer. It was especially prosperous in the 8-12th cent., when, with a doge as its ruler, its seaborne trade rivalled that of Pisa and Genoa. For several centuries the maritime code of Amalfi was in force throughout the Mediterranean. Flavio Gioia, a native of Amalfi, is said to have invented the mariner's compass in 1302; his statue was erected at the E. end of the town in 1902. The old free town of Amalfi was annexed to the kingdom of Naples in 1131 by the Norman duke Roger II. (p. 393). In March 1924 much damage (since repaired) was caused by a great landslip.

From the Marina a short street leads to the little Piazza, to the right of which a flight of sixty-two steps ascends to the **Cattedrale Sant' Andrea**, an edifice in the Lombard-Norman style, built in 1204, with a fantastic Gothic porch. The campanile, with antique columns from Pæstum, dates from 1276.

The bronze doors, executed before 1066 at Constantinople (comp. p. 456), bear Latin inscriptions in silver letters.

The Interior has a nave and aisles, flanked with chapels on each side. Behind the chapels on the left is a third aisle, forming a separate church. The choir contains ancient columns from Pæstum and two candelabra decorated with mosaics. — From the aisles steps descend to the Crypt (if closed, fee 30-50 c.), where the relics of the apostle St. Andrew, brought from Constantinople in the 13th cent., are highly revered for their miraculous powers. The colossal statue of the saint was presented by Philip III. of Spain (early 17th cent.). — The pretty Cloisters (Chiostro del Paradiso; entrance on the left of the porch; adm. 2 *L.*) were built, according to the inscription, in 1103. They are now used as a *Museum* and contain a Madonna of the 15th cent., a sarcophagus of the 14th, with a relief of the Twelve Apostles, ancient sarcophagi, seven ancient columns from Pæstum, which supported the porch before its restoration in 1865, and other relics from the cathedral.

Visible on the slopes above the town to the E. is the arcade of the *Cemetery*. To the W. is the old *Capuchin Convent*, now an hotel (see p. 456), built in the hollow of a rock, 230 ft. above the sea (carrying-chair according to tariff) and commanding a beautiful view of the coast. Ascent by steps from the road to the W. of Amalfi, 1/4 hr. from the harbour. — A new road, with fine views, connects Amalfi with Agerola (comp. p. 452).

A cool and pleasant Walk may be taken in the narrow *Valle de' Molini*, or mill-valley, at the back of Amalfi, 1 1/2 M. long, which contains eighteen paper-mills. From the piazza we follow the main street for 4 min.; then, opposite the fountain, go straight on through the Porta dell' Ospedale, a covered passage. After crossing the brook for the second time we ascend a zigzag path with steps to the left (beautiful views). One of the most picturesque points is the *Molino Rovinato* (1/2 hr.).

*From Amalfi to Ravello, 3 1/2 M., an ascent of 1 1/2 hr. (one-horse carriage 30, two-horse 45, landau 70 *L.*). Even for walkers the road is preferable to the shorter footpath. About 1/4 hr. from the Albergo della Luna at Amalfi, beyond the bay to the E. of Atrani (p. 456), the road ascends the

hill in windings, then **up the** beautiful valley of Atrani, first through orange groves and then again in windings to the little mountain town.

Ravello (1227 ft.; *Palumbo, 50 beds at 16-20, B. 5, L. 18, D. 22, P. 40-60 *L.*; *Belvedere, with garden and view towards the mountains, 50 beds at 15-20, B. 5, L. 20, D. 25, P. from 45 *L.*; Toro, 20 beds at 8, P. 25 *L.*, good), with 1550 inhab., merits a visit both for its views and for its buildings of the Norman period. The Romanesque **Cathedral* was erected in the 11th cent., but was remodelled in the baroque period. Bronze doors of 1179, with saints and ornaments in relief; magnificent marble pulpit, with mosaics, presented in 1272; less imposing, the ambo, of 1131, with Jonah swallowed by the whale (p. 366). — To the left on leaving the cathedral, passing a fountain, and walking for 100 paces between garden-walls, we reach the entrance to the **Palazzo dei Rufoli* (ring at the second gateway on the right; shown at 11, 2, 3, 4, and 5; adm. 4 *L.* 20 c.). This edifice, in the Saracenic style, with a fantastic little colonnaded court, was begun in the 11th cent.; the garden-terrace commands a delightful view. — We return to the fountain and proceed to the left (S.) through an arcade, then ascend through the porch of the church of *Sant' Antonio*, pass the vestibule of the church of *Santa Chiara* to the right, and reach (8 min.) a door giving on to the road. Thence we cross the garden (open 9-12, adm. 1 *L.*), passing the recently restored Palazzo Cimbrone, to the **Belvedere Cimbrone*, which commands a wide and glorious view. — We return to the cathedral and ascend between it and the Albergo del Toro, then turn to the left and reach in 6 min. the church of *San Giovanni del Toro* (closed; custodian below the archway, 1 *L.*). This is another Romanesque columnar basilica, remodelled in the baroque style and containing a fine pulpit of the late 12th century. About 4 min. farther on is the Piazza di Ravello with a fountain in the Norman-Moorish style and fine views to the E. and W.

The *High Road beyond Amalfi (to Sorrento 21 M.; carriages, etc., see p. 456) is also largely hewn through rock. The views surpass those on the road to the E. of Amalfi, especially in the morning when the sun is behind us. On the slopes, among olive-groves, orchards, and vineyards, lie the villages of *Pástena, Lone,* then *Vettica Minore* (ruined by a landslide in March 1924, comp. p. 457), *Tóvere, Conca, Furore, Praiano, Vettica Maggiore* (comp. the map, p. 443). The last place on the coast ($10^1/_2$ M. from Amalfi, a drive of $1^3/_4$ hr.) is the little town of **Positano** (Margherita, 15 beds at $10^1/_4$-12, P. 30 *L.*; Roma, 12 R., unpretending), picturesquely situated on the hillside. Steamer, see p. 447.

About $3^1/_2$ M. beyond Positano the road begins to ascend inland. The drive from Positano to the highest point of the road (Ristorante dei Due Golfi, plain) takes $1^1/_2$ hour. The descent through olive-groves and vineyards affords fine views of the Piano di Sorrento (p. 444) and the Bay of Naples. Lower down the road forks. The right arm leads to *Meta* (p. 444). We turn to the left and at (20 min.) *Piano* (p. 444; $7^1/_2$ M. from Positano) join the Castellammare and Sorrento high-road (p. 444; tram), which we follow to (3 M.) *Sorrento* (p. 444).

List of Artists.

Abbreviations: A. = architect, P. = painter, S. = sculptor; c. = circa, about; fl. = floruit, flourished; Bergam. = Bergamasque, Bol. = Bolognese, Bresc. = Brescian, Ferr. = Ferrarese, Flem. = Flemish, Flor. = Florentine, Fr. = French, Gen. = Genoese, Ger. = German, Lom. = Lombard, Mant. = Mantuan, Mil. = Milanese, Mod. = Modenese, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Pied. = Piedmontese, Pis. = Pisan, Rom. = Roman, Sien. = Sienese, Span. = Spanish, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

The numbers within brackets refer to the pages on which mention is made of the artists and their chief works.

Albani (Albano), *Francesco*, Bol. P., 1578-1660.

Alberti, Leon Battista, Flor. A., 1404-72. — (174, 200, 202, 233).

Albertinelli, Mariotto, Flor. P., 1474-1515. — (180).

Alessi, Galeazzo, A., pupil of Michelangelo, 1512-72. — (29, 38, 153, 156).

Alfani, Domenico di Paride, Umbr. P., c. 1480-1533.

Algardi, Alessandro, Bol. & Rom. S. & A., 1602-1654. — (362).

Allegri, Antonio, see *Correggio*.

Allòri, Alessandro, Flor. P., 1535-1607.

—, *Cristòfano*, Flor. P., 1578-1621.

Alunno, Niccolò, see *Foligno*.

Amadèo (Omodeo), *Giovanni Antonio*, Lom. S. & A., c. 1447-1522. — (33, 38).

Ammanàti, Bartolomeo, Flor. A. & S., 1511-92.

Angèlico da Fièsole, Fra Giovanni, Flor. P., 1387-1455. — (Florence: 174, 190, 191; Orvieto: 231; Rome: 286, 353).

Aquila, Silvestro d' (Silvestro l'Ariscola), S., 15th century.

Arca, Niccolò dall', Bol. S., d. 1494. — (133).

Arnolfo di Cambio, see *Cambio*.

Arpino, Cavaliere d'(Giuseppe Cesari), Rom. P., c. 1560-1640.

Auria, Doménico d', Neap. S., pupil of Giovanni da Nola, d. after 1589.

Avanzi, Iácopo, Bol. P., 2nd half of 14th century.

Baccio d'Agnòlo, Flor. A. & S., 1462-1543.

Baciccio, see *Gaulli*.

Bagnacavallo (Bartolomeo Ramenghi), Bol. & Rom. P., 1484-1542.

Baldovinetti, Alessio, Flor. P., 1425-1499.

Bambaia, il (Agostino Busti), Mil. S., c. 1483-1548.

Bandinelli, Baccio, Flor. S., 1493-1560. — (175).

Bandini, Giovanni (dall' Opera), Flor. S., pupil of Bandinelli, 1540-1599.

Barbarelli, Giorgio, see *Giorgione*

Barile, Antonio and *Giovanni*, Sien. wood-carvers, 15-16th centuries.

Barna or *Berna*, Sien. P., d. 1381.

Barocci, Federigo (il Baroccio), Rom. P., 1528-1612. — (154, 184).

Bartolo, Taddeo, see *Taddeo*.

Bartolommeo (della Porta), Fra, Flor. P., 1475-1517. — (167, 175, 205, 206).

Basaiti, Marco, Ven. P., c. 1470-c. 1530. — (23).

Bassano, Francesco (da Ponte), the Elder, father of Iacopo, Ven. P., c. 1470-1540. — (73).

—, *Francesco (da Ponte), the Younger*, son of Iacopo, Ven. P., 1549-1492.

—, *Iácopo (da Ponte)*, Ven. P., 1510-92.

—, *Leandro (da Ponte)*, son of Iacopo, Ven. P., 1558-1623.

Batoni, Pompeo, Rom. P., 1708-1787.

Bazzi, see *Sodoma*.

Beccafumi, Domenico, Sien. P., 1486-1551.

Begarelli, Antonio, Mod. S., 1498-1565. — (127).

Bellini, Gentile, brother of Giovanni, Ven. P., 1429-1507.

—, *Giovanni*, Ven. P., c. 1430-1516. — (Bergamo: 23; Milan: 30; Venice: 94, 102, 103, 108, 110, 111, 113; Florence: 182).

—, *Iácopo*, father of Giovanni and Gentile, Ven. P., c. 1400-71. — (182).

Bellotto, Bernardo, see *Canaletto*.

Beltraffio, see *Boltraffio*.

Bergamasco, Guglielmo (dei Grigi), Ven. A., d. 1550.

Bernardi, Giovanni, da Castel Bolognese, Bol. goldsmith, 1496-1553.

Bernini, Giovanni Lorenzo, Rom. A. & S., 1598-1680.—(254, 256, 259, 261, 264, 278, 287, 333-335, 339).
Bertoldo di Giovanni, Flor. S., pupil of Donatello and teacher of Michelangelo, d. 1491.
Betti, see *Pinturicchio*.
Bissolo, Francesco, Ven. P., d. 1554.
Boccaccino, Boccaccio, Cremonese & Venetian P., c. 1467-1524.
Böcklin, Arnold, Swiss P., 1827-1901.—(209, 210).
Bologna, Giovanni (*Jean Boulogne* of Douai), Flem. & Flor. S., 1529-1608.—(131, 176, 193, 196).
Boltràffio (Beltraffio), Giovanni Antonio, Mil. P., pupil of Leonardo, 1471-1516.
Bonannus, Pis. A. & S., end of 12th century.
Bonfigli (Buonfigli), Benedetto, Umb. P., c. 1420-96.—(224).
Bonifazio (dei Pitati or *Veronese)*, Ven. P., 1487-1553.
Bonvicino, see *Moretto*.
Bordone, Paris, Ven. P., 1500-71.—(103).
Borgognone, Ambrogio, da Fossano, Mil. P., fl. 1480-1523.
Borromini, Francesco, Rom. A. & S., 1599-1667.—(254, 258, 264, 287, 291, 292, 327).
Botticelli, Alessandro or *Sandro*, Flor. P., 1444-1510.—(179, 180, 202, 354).
Bourguignon, Guillaume (*G. Courtois*, of St-Hippolyte-sur-Doubs), Rom. P., 1628-79.
—, *Jacques* (*J. Courtois*, of St-Hippolyte, also called *Borgognone*), Rom. P., 1621-75.
Bramante, Donato, Umbr., Lom., & Rom. A. & P., 1444-1514.—(Milan: 31, 34, 36; Rome: 254, 290, 333, 361).
Bramantino (Bartolomeo Suardi), Lom. P., pupil of Bramante, fl. 1503-36.
Bregno, Andrea, Lom. & Rom. S., 1421-1506.
—, *Lorenzo*, Ven. S., d. 1523.
Bril, Paul, Flem. P., 1554-1626.
Bronzino, Angelo, Flor. P., 1502-72.—(175, 181, 359).
Brueghel, Jan, Flem. P., 1568-1625.—(183).
—, *Pieter, the Elder*, Dutch P., c. 1525-69.—(409).
Brunelleschi (Brunellesco), Filippo, Flor. A. & S., 1377-1446.—(174, 186, 189, 193, 197, 200, 203).
Bugiardini, Giuliano, Flor. P., 1475-1554.
Buon (Bon), Bartolomeo, the Elder, son of Giovanni, Ven. A. & S., d. 1464.—(108).
—, *Bartolomeo, the Younger (Bergamasco)*, Ven. A., d. 1529.
—, *Giovanni*, Ven. A. & S., d. before 1442.
Buonarroti, see *Michelangelo*.
Buonconsiglio, Giovanni (called *Marescalco*), Vic. P., fl. c. 1497-1537.
Buontalenti, Bernardo, Flor. A., 1536-1608.
Burne-Jones, Sir Edward, English P., 1833-98.—(272).
Busti, see *Bambaia*.

Caccini, Giovanni Battista, Flor. A., 1556-1612.
Caffa, Melchiorre, Rom. S., 1635-67.
Cagnacci (Canlassi), Guido, Bol. P., 1601-81.
Caliàri, Benedetto, brother of Paolo Veronese, Ven. P., 1538-98.
Caliàri, Paolo, see *Veronese*.
Camaino, Tino di, Sien. S., d. 1337.—(165).
Cambiàso, Luca, Gen. P., 1527-85.
Cambio, Arnolfo di, Pis., Rom., & Flor. A. & S., assistant of Niccolò Pisano, 1232-c. 1301.—(175, 186, 225).
Campagna, Giròlamo, Ver. & Ven. S., pupil of Iacopo Sansovino, c. 1550-1623.
Canaletto (Antonio Canale), Ven. P., 1697-1768.—(94).
—*(Bernardo Bellotto)*, Ven. P., 1720-1780.—(94).
Canova, Antonio, Ven. & Rom. S., 1757-1822.—(102, 111, 255, 261, 284).
Caporali, Bartolomeo, Umb. P., d. c. 1509.—(224).
Caprino, Amadèo or *Meo del*, Flor. A., 1430-1501.
Caradosso, see *Foppa*.
Caravaggio, Michelangelo Amerighi da, Lom., Rom., & Neap P., c. 1569-1609.—(255, 256, 261, 287, 288, 341).
—, *Polidòro Caldara da*, Rom., Neap., & Sicilian P., 1495-1543.—(394).
Carpaccio, Vittore, Ven. P., c. 1470-1526.—(100, 104).
Carracci, Agostino, Bol. P., 1557-1602.
—, *Annibale*, brother of Agostino, Bol. P., 1560-1609.—(184, 255, 292).
—, *Lodovico*, Bol. P., 1555-1619.—(125, 131, 134, 135).

Castagno, Andrea del, Flor. P., c. 1410-57. — (174, 191).
Castiglione, Benedetto, Gen. P., 1616-70.
Cavallini, Pietro, Rom. P. and mosaicist, 14th century. — (361).
Cellini, Benvenuto, Flor. S. and goldsmith, 1500-71. — (176).
Ciccione, Andrea, Neap. A. & S., 1388- c. 1457.
Cignani, Carlo, da Firenze, Gen. & Bol. P., 1628-1719.
Cigoli (Lodovico Cardi da), Flor. P., 1559-1613.
Cima (Giovanni Battista Cima da Conegliano), Ven. P., 1459-1517. — (182).
Cimabue, Giovanni, Flor. P., 1240 ?- after 1302.
Civitali, Matteo, of Lucca, S., 1436-1501. — (154).
Claude Lorrain (Gellée), Fr. P., 1600-82. — (281).
Coducci, Moro, Ven. A., c. 1440-1504. — (107, 114).
Conegliano, G. B. da, see *Cima*.
Correggio (Antonio Allegri da), Parm. P., 1494-1534. — (Milan: 31; Parma: 126, 127; Florence: 181; Rome: 262).
Cortona, Pietro (Berettini) da, Flor. A., P., & decorator, 1596-1669. — (278, 280, 288, 304, 371).
Cosmati, The, Rom. stone-masons and mosaicists, 12-13th centuries. — (276, 286, 301, 326, 360).
Cossa, Francesco del, Ferr. & Bol. P., c. 1435-78.
Costa, Lorenzo, Ferr. and Bol. P., c. 1460-1535. — (134).
Cranach, Lucas, the Elder, Ger. P., 1472-1553.
Credi, Lorenzo di, Flor. P., 1459-1537. — (175).
Critius, Greek S., 5th cent. B.C.
Crivelli, Carlo, Ven. P., fl. c. 1468-93. — (30).
Crònaca (Simone del Pollaiuolo), Flor. A., 1457-1508. — (201, 203).

Danti, Vincenzo, Flor. S., 1530-76.
David, Gerard, Flemish P., c. 1460-1523.
Dolci, Carlo, Flor. P., 1616-86.
Domenichino (Domenico Zampièri), Bol., Rom., & Neap. P. & A., 1582-1641. — (136, 255, 261, 287, 289, 341, 370).
Donatello (Donato di Niccolò di Betto Bardi), Flor. S., 1386-1466. — (Padua: 84; Florence: 174, 185-187, 189, 196, 197, 199, 200; Siena: 216; Rome: 334; Naples: 399).
Dosso Dossi (Giovanni Dosso), Ferr. P., c. 1479-1542. — (128, 261).
Duccio, Agostino d'Antonio di, Flor. S. & A., 1418- after 1481. — (226, 233).
— *di Buoninsegna*, Sien. P., c. 1255-1319. — (218, 219).
Duquesnoy, François, Flemish & Rom. S., 1594-1643.
Dürer, Albrecht, Ger. P., 1471-1528. — (183).
Dyck, Sir Anthony van, Flem. P., 1599-1641. — (Milan: 31; Turin: 45, 46; Venice: 108; Genoa: 156; Florence: 206; Rome: 301).

Eusebio da San Giorgio, Umbr. P., c. 1465-1539.
Eutychides, Greek S., pupil of Lysippus, beginning of 3rd cent. B.C.
Eyck, Jan van, Netherlandish P., c. 1390-1441. — (46).

Fabriano, Gentile da, Umbr. P., before 1370-1427.
Ferrari, Defendente, Pied. P., fl. 1510-35.
—, *Gaudenzio*, Pied. and Lom. P., c. 1480-1546. — (13).
Ferrucci, Andrea, Flor. S., 1465-1526.
Fiammingo, Arrigo (Hendrik van den Broeck of Malines), Rom. P., d. 1601.
Fieravanti (Fioravanti), Fieravante, Bol. A., c. 1390-1447.
Fièsole, Fra Giov. da, see *Angelico*.
—, *Mino da*, Flor. S., 1431-84. — (337).
Filarete, Antonio (Antonio Averulino), Flor. A. & S., c. 1400-69.
Fiorenzo di Lorenzo, Umbr. P., c. 1445-1525. — (224).
Foligno, Niccolò (Alunno) di Liberatore da, Umbr. P., c. 1430-1502.
Fontana, Carlo, Rom. A., 1634-1714.
—, *Domenico*, Rom. A., 1543-1607. — (254, 334).
—, *Giovanni*, brother of Domenico, Rom. A., 1540-1614.
Foppa, Cristòforo, known as *Caradosso*, Lom. and Rom. goldsmith, c. 1452-1527.
—, *Vincenzo*, Lom. P., c. 1427-c. 1516.
Francesca, Pièro della (dei Franceschi), Umbr. & Flor. P., c. 1416-1492. — (31, 180, 222).
Francesco di Giorgio (Martini), Sien. A., S., & P., 1439-1502.
Francia, Francesco (Francesco Raibolini), Bol. P. & S., 1450-1517. — (40, 134, 135, 261).

Francia, Giácomo, son of Francesco, Bol. P., d. 1557.
Franciabigio (Francesco di Cristòfano), Flor. P., 1482-1525.—(175, 191, 193).
Fredi, Bártolo di, Sien. P., 1330-1409.
Fuga, Fernando, Rom. A., 1699-1780.
Fungai, Bernardino, Sien. P., 1460-1516.

Gaddi, Agnòlo, Flor. P., pupil of Giotto, d. 1396.
—, *Gaddo*, Flor. P., d. after 1327?
—, *Taddèo*, Flor. P. & A., pupil of Giotto, d. 1366.
Gaetano, Scipione, surnamed *Pulzone*, Neap. P., c. 1550-88.
Galilei, Alessandro, Flor. & Rom. A., 1691-1737.—(327.)
Garbo, Raffaellino del, Flor. P., 1466-1524.
Garòfalo (Benvenuto Tisi da), Ferr. P., 1481-1559.
Gaulli, Giovanni Battista, surnamed *il Baciccio*, Rom. P., 1639-1709.—(289).
Gentileschi, Orazio, Rom. P., 1565-c. 1647.
Gherardi, Cristofano, surnamed *Doceno*, Flor. P., 1508-56.
Ghiberti, Lorenzo (di Cione), Flor. S., 1378-1455.—(174, 185, 197, 216).
Ghirlandaio, Domenico (Domenico Bigordi), Flor. P., 1449-94.—(201-203, 354).
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Printed in Germany by Grimme & Trömel, Leipzig.

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